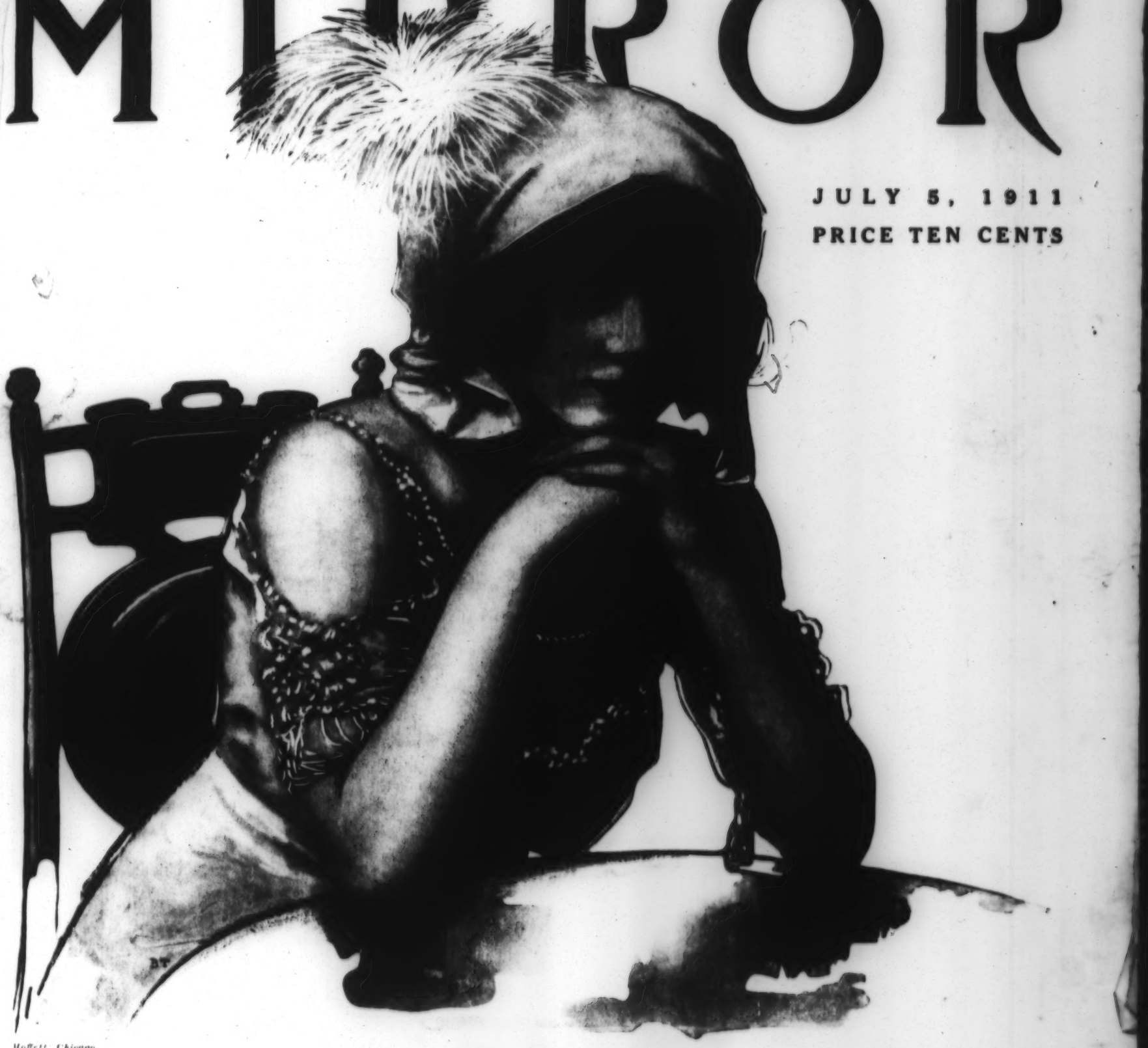
THE NEW YORK

DRAMATIC MIRROR

JULY 5, 1911

PRICE TEN CENTS

PUBLIC LIBRARY
KANSAS CITY
MO



Moffett, Chicago.

LILLIAN LORRAINE

Charles J. Ross on Vaudeville Architecture

ACT III IN THE WAZIR'S HAREM

ACT I THE QUARREL IN THE BAZAAR

ACT II HAJJ BEFORE THE WAZIR MANSUR.

Photo by Foulsham and Banfield, Ltd., London, Eng.

SCENES FROM "KISMET"

Edward Knoblauch's Oriental play which is the sensation of the London season

THE DRAMATIC MIRROR COMPANY
HARRISON GREY FISKE . President
LYMAN O. FISKE, Secretary and Treasurer
121 West Forty-second Street, New York
Chicago Office, Grand Opera House Annex, 125 North Clark Street
Otis L. Colburn, Representative.
Published every Wednesday in New York
Registered Cable Address, "Dramirror."
Entered at the Post Office as Second-Class Matter

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Dow's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS
Twenty-five cents an agate line. Quarter-Page, $35.00; Half-Page, $60.00; One-Page, $125.00.

VOLUME LXVI — NEW YORK, WEDNESDAY, JULY 5, 1911 — No. 1698

Divergent Views

IF CRITICS were to be of one mind, plays and paintings and books and music would be represented as upon certain levels of merit, the truth to the contrary notwithstanding.

But life is made the more interesting even by the differences of doctors and their schools, the devices of lawyers, and the variations in the views of critics. And as far as the theatre and drama are concerned, nothing shows this more clearly than the viewpoints, for instance, of two men of note on the American stage.

One of these, WILLIAM ARCHER, is a frequent visitor to these shores, though London is his habitat; and for some years he has studied American drama both intimately and at long range. It is not so many seasons ago that Mr. ARCHER burst forth in praise and prophecy as to the demonstrations and promise of American playwrights. Yet on a recent view of this stage he was disposed to hedge a bit and pronounce conservatively.

"I cannot think that the theatre in America to-day justifies the hopes that one entertained five years ago," says Mr. ARCHER, writing to the London *Express*. "'Thus far shalt thou go and no farther,' seems to be written across the horoscope of every American playwright. Young and promising talents spring up on every hand, only to wither away again, or decline into mechanical trivialities. The crudities which one forgives in a first or second play persist undiminished in a fourth or fifth, and with fewer extenuating circumstances. It is high time that some one were to emerge from the mob of facile playmakers and definitely take rank with our PINERO, or SHAW or GALSWORTHY; but I really do not know who he is likely to be."

Quite contrary to this view is that of Professor BURTON, the Minnesota educator, who now for some years has been paying close attention to native drama and declaring its possibilities. "It would seem," says he, "as if the soil were ripe, in the sense that the public is ready, and the dramatists eager to supply the seed; let the managers on all sides prefer the native product, other things being equal, and the native drama will grow out of the ground as naturally and sweetly as do the kindly fruits of the earth." Moreover, Professor BURTON believes that native drama "is beginning to see and to illustrate the truth that the business of the stage is to illustrate life; life as fact and deed, as thought and dream."

Mr. ARCHER has an almost unique authority as a critic flowing from his long and expert study of the drama and much writing about it. He may be right as to the artistic stagnation of American dramatists, but if there is an arrested development it has its causes, one of which—and the chief cause—is the competition for the work of a playmaker who has won his spurs, and his own consequent haste to turn out too many plays in pursuit of the dollar. The rules of art never vary in essentials, and it is better to produce one play of decided merit than to father two or three of little or ephemeral value.

Yet Professor BURTON is also right in the main in his contention that native drama is taking cognizance of life itself, for there have been many more plays of vital significance produced in this country within the past five years than England can show as the product of a much longer period.

Sentiment Has Changed

IN 1886 several members of the Ohio Wesleyan University were expelled, as a punishment for attending a theatrical performance. On the occasion of this year's commencement at this university, degrees were tardily granted to these men.

"We gave the degrees," says HERBERT WELCH, president of the university, "because we think the men deserve them." And he adds that the action "is in no way to be considered as an indorsement of the theatre."

What, then, does it really mean? The expelled men have probably followed the natural dramatic impulse which moved them to the play-going that brought their expulsion from college. There is no intimation that they have changed their minds as to their right to rational amusement. There is positive evidence that the university faculty has undergone some mental change with respect to the theatre.

At the time these men were expelled from the Ohio Wesleyan University the Methodist "discipline" tabooed the theatre as related to Hades, its denizens and its works. Now Methodists are permitted, in their discretion, to attend the theatre.

One remark made by President WELCH of this university is eminently true. "Conditions have changed in this quarter of a century," says he. And the action of his institution, no matter how he may qualify it, is an eloquent bit of testimony to the fact.

A Well-Grounded Complaint

THE St. Louis *Globe-Democrat*, a newspaper of fame and influence, in an editorial based on a denied report that prominent managers would reduce prices next season in theatre galleries to compete with the motion pictures, says:

The stages in the largest theatres have in late years really offered little but moving picture shows, and many of the figures in the pictures in such attenuated costume as to be called films, indeed. What theatregoer has failed to notice the decline in stage enunciation and modulation within the last ten years? The managers must certainly have failed to insist upon clear and intelligible speech. The people upon the stage have mumbled their lines. They have talked at breakneck pace, in loud but uninflected voices, while, to increase the bewilderment of audiences, every few minutes in many pieces has brought a sudden eruption of dancing people, dancing and singing words nobody could understand. Pictures, all moving pictures. Wherefore, when the moving picture houses made deep cuts in the prices for looking at pictures, they caught the crowds. Very likely they will continue to hold them unless the managers of the great houses look after and remedy this vital defect in their own stage work. When they do this, the people will come back to them, for it is worth paying higher prices and traveling longer distances to see magnificent stage settings and to hear, in addition, the beauty of the well-trained human voice, and its fine power for the expression of every human emotion. It is not worth while to say the thing can't be done. The English have done it. Every first-class troupe coming from London and touring this country shows us what we have a right to expect in this way. The managers must supply it, or learn that, if they are to produce only pictures, they will ultimately have to meet the picture man at his lowest figures.

This is not altogether in seriousness, but the complaint against ineffective vocalism on the stage is well-grounded. In fact the shortcomings in this respect are so vital that something should be done to correct them, even though managers be forced to combine in establishing a school of elocution.

It is true that the more intimate and colloquial nature of modern drama, as compared with the formal—romantic or heroic—drama of former generations, does not seem to require the arts of elocution which used to mark reading in the theatre, but any play depending upon vocal expression must have an understanding and understandable interpretation. Few modern plays have an adequate representation in this respect, the ability to project the voice without undue loudness—to say nothing of the exposition of shades of meaning in lines—seeming to have fallen among the lost arts. This failing is chiefly apparent among the younger generations of actors, for actors of age and long experience otherwise adjust themselves to modern conditions in the theatre—and audiences can understand them.

THE USHER

IN his interview with THE MIRROR recently, Thomas A. Edison treated generally of the future of motion pictures, the business of developing and supplying which has advanced to vast proportions not only here but abroad. The industry even attracts the attention of United States consular agents, one of these recently in his daily report saying: "There seems to be nothing of the temporary boom about the moving-picture business. It has been estimated by reliable authorities that there are in England more than 2,000 theatres showing moving pictures exclusively, of which 300 are in London. Although new houses are being opened, there are no signs that the promoters are doing more than meeting a very evident public demand." Like reports come from other countries, with notes of regulation and restriction. For instance, in Berlin the police censor films before they are shown, and in other cities the police have authority to order their withdrawal from view.

Not that there is a tendency to exploit immoral subjects, for the best picture-makers, like the producers of plays, realise that the public desires pictures as to which there can be no question on moral grounds, but in some quarters of Europe the police, probably acting under Government conditions peculiar to monarchies, object to films which show sensational action.

So great, indeed, is motion-picture patronage in some European cities that political economists are discussing the effects such expenditures have upon the general condition of the people.

♠

That "all the world's a stage" is shown these days, particularly as to the part royalty takes in its affairs, by the coronation of King George and Queen Mary of England.

This great and spectacular—really theatrical—function was rehearsed as carefully as any new play that ever went to the boards, and the performance itself "beggars description."

Sir Henry Lucy, in the *Strand Magazine*, describes a rehearsal preceding the coronation of the late King Edward VII. Keeping an appointment at the Abbey, discovery, disconcerting at first, was made that all the doors opening on to the scene were locked and the keys removed. The acquaintance of his guide with the ins and outs of the stately structure was happily extensive and peculiar. Leading the way by a dark staircase to the Muniment Room, thence passing through a sort of rubbish loft, they entered a gallery close by a corner of the choir that gave full view of the scene below.

Occupying seats, or strolling about the floor, were a number of peers, variously disguised. Some were in full robes of crimson velvet slashed with bars of ermine, their heads capped with coronets. Others, with comic effect, added a coronet to ordinary morning dress. A score of peeresses walked to and fro with frequent curtseying. Each one had a train looped around the waist of an ordinary morning costume. Of these one or two were not above suspicion of serving at other times as table cloths. Others were lengths of white or cream-colored muslin. One lady wore a bride's train of white satin trimmed with lace and flowers. Another trailed a tartan plaid, grey and black in color.

♠

Sir Ponsonby Fane (for this time only) represented His Majesty and sat on his throne. Beside him was the Duchess of Buccleuch, representing Her Majesty the Queen. Her train of purple cloth was borne by eight Eton boys, glowing with delight at spending a half-holiday in such circumstances. In their joyous excitement the royal train and their duties connected with it played quite a secondary part. It was huddled along anyhow. This shortcoming was painfully notable when the Queen's procession, entering the Abbey, approached the Throne. The Duke of Norfolk, by virtue of his office of Hereditary Earl Marshal, superintended the rehearsal. Those familiar with his Grace's ordinary unassuming, almost diffident manner were surprised to discover in him resemblance to what Forster's cabman described as "a harbitrary gent."

"Ladies," he cried aloud, addressing the throng of peeresses in *deshabille*, "must stand well out of the way and must on no account speak to anyone in the procession." The King, having been conducted with great ceremony to the throne set on a platform facing the altar, received the homage of the Archbishop of Canterbury.

What fools these mortals be!

♠

A more interesting pamphlet rarely comes from the didactic press than Dr. Davis' study of the popular recreations of the metropolis.* As the secretary of the Committee on Recreation and Amusements of the New York Child Welfare Committee, which prepared the child Welfare Exhibit held in the Seventy-first Regiment Armory last January and February, Dr. Davis had ample opportunity to investigate his field at first hand, and to draw conclusions that concern the adult as well as the juvenile population of the city. His deductions are in some instances rather surprising, although the statistical tables, which were compiled with care, bear out his statements.

According to Dr. Davis, the recreations of crowded metropolitan districts must be municipally supervised because the home is too constricted to fulfill its duty. Already, commerce has taken charge of various amusements, selling them to patrons of all ages. Arranged according to the age of patrons, these commercial ventures are candy shops, penny arcades, dancing academies, meeting halls, and theatres. Aside from insistence on a reasonable grade of goods, the candy shop needs little supervision. As the penny arcade is daily losing its grip, it may be largely left to itself. Dancing academies and music halls need drastic overhauling. Dr. Davis advocates teaching dancing, modern as well as folk dancing, in public schools.

♠

The longer part of the pamphlet is concerned with the theatres of the city, in which the author has reckoned that over half a million dollars are spent every week by a million and a half patrons. Obviously, such a state of affairs has its tremendous economical effects, as well as ethical and aesthetical, but Dr. Davis did not pause long over them. Perhaps the most unexpected conclusion he draws relates to the comparatively small direct influence of the standard or first-class theatres, and the overwhelming dominance of the moving picture show. This is based upon the number of houses devoted to the different amusements, upon their seating capacities, and upon their attendance. Cheap theatres, including pictures, vaudeville, and burlesque, seat over five times as many patrons as the first-class theatres, and are much better filled, thus making their relative significance considerably higher.

♠

Although the standard theatres draw only about nine per cent. of the entire theatregoing population of New York, they do set the pace for all the other theatrical enterprises in the country, and can never be neglected. In the season of 1909-10, during which Dr. Davis was taking records, a third of the attractions were dramatic with musical comedy contributing nearly another third. Of all the theatrical entertainment offered that Winter, a third of it was morally uplifting, over a half was merely inane, and the remaining one-sixth was unwholesome or vicious. The chief successes and the chief failures ordinarily came from the same classes, the ethically commendable and the negligible, in about the same proportion.

After setting forth his facts in a lucid and interesting manner, Dr. Davis makes a plea for legal regulation enforcing a minimum standard, and constructive action favoring recreation of a desirable sort

*THE EXPLOITATION OF PLEASURE, A STUDY OF COMMERCIAL RECREATIONS IN NEW YORK CITY, by Michael M. Davis, Jr., Ph.D. Published by the Department of Child Hygiene of the Russell Sage Foundation.

MEMBERS OF THE "PINAFORE" COMPANY TAKING A JOY RIDE

THE BUILDING AND REPAIRING OF VAUDEVILLE SKETCHES

BY CHARLES J. ROSS

ALTHOUGH not generally acknowledged, vaudeville entertaining is a very serious proposition. When one realizes that he has only twenty minutes in which to get his result, the truth of this assertion is apparent. The vaudevillian has no preface for his offering—he or she must do it all—no leading up to the situations, no three or four acts to unfold the story; it must all be done within the time limit. One must protect himself; everyone stands or falls alone; every minute of the offering must be of interest. Hence, you see it is not as easy as one thinks.

Every now and then you hear some one say: "I guess I'll get a sketch and go into vaudeville." That applies particularly to the legitimate player. Of course, it is easy to get the sketch. But now for the difficulty. Can he get the place to play it? The most necessary thing in vaudeville is the booking. You get the sketch, make the production, engage your company, then you apply to the agent, who secures you a theatre for your "tryout."

These are given one night weekly, generally at the combination vaudeville and picture houses, on the professional tryout nights. Announced as such, an additional price is charged for admittance. The audience usually comes determined to be amused—not only at comedy, but at the serious as well. Of course the big manager is represented personally or by agent, usually by agent. They are a heartless band of censors—no sentiment in their make-up. "Show us"—this is the first obstacle in the vaudeville pathway to success. Surmount this, the rest is easy.

A good season follows in a branch of the profession that is most agreeable. Clean stages and dressing rooms, courteous treatment from all employees, and strict discipline—a condition due in a large measure to B. F. Keith. The condition of the vaudeville player of to-day (who can qualify) is beyond a doubt far better than that of any other player in other branches of the profession. But anyone contemplating a vaudeville career must observe the following rules: Originality, cleanliness, strict attention to detail and at all times a sense of fairness, for in order to work for your own benefit you must work for the interest of your employer.

A word to the sketch builder. After many years experience I think I am qualified to speak advisedly. I have written all the travesties and sketches played by Ross and Fenton, as well as many others, and I find the most successful are the ones written to the people, giving them what they want. What they most enjoy are human things—no matter whether comedy or drama. I am sure my friends, George M. Cohan and Will M. Cressey, will bear me out in this statement. So, always have that point in mind and remember you cannot educate the public; it is more profitable to amuse it.

At the present moment, sketches are a drug on the vaudeville market. This is due to the removal of the alleged black list. The so-called black list artists were the ones who in the few seasons past played under the direction of William Morris. It caused the formation of two circuits, the United Booking Offices and the William Morris, Inc. This naturally caused a great demand for artists and both sides were forced to call on the legitimate player and his sketch in order to fill their bills. Almost every bill contained from three to five sketches, where under ordinary conditions one sketch would appear in the evening's entertainment. But the elimination of the black list brought back the old conditions, and exit the sketch. It had to give way to song and story, which, after all, will live forever.

With the changed conditions of up-to-date vaudeville, I doubt if it compares with the good variety of long ago. The recent amalgamation of the Old-Timers at the Fifth Avenue and later at the Colonial, demonstrated beyond the shadow of a doubt the superiority of the variety actor of the old days over the modern vaudeville artist of the present day. Of course the present day artist has all the benefits of the changed conditions; he himself has changed: No more foolish dissipations—he has his club now and can associate with his companions. He owns his home. The shores of New Jersey and Long Island are dotted with the homes of the vaudeville players, and he is no longer looked down upon as low variety. His position is assured. The social distinction between the variety and the legitimate is gone forever; each stands on his or her merit. Sometimes influence appears to aid the incompetent, but it is like the mushroom—a thing of a night.

Now, sketch writers and players, be patient. Wait. You will again come into your own, for some time, somewhere, sketches will be again in demand. In writing, take it seriously, and, above all, be sure you find the competent player—always remembering the tastes of the vaudeville audiences are most exacting.

Our object is not only to write and handle vaudeville sketches, but to keep them in repair, or, in other words, up to date, to suggest new settings, dressing, etc. Many sketches have proved failures for the lack of some sensible suggestion or a fair chance. So, you see, it is not at all a sure thing, but rather a gamble—and not an even one at that—for often a good thing is condemned without a fair or proper hearing and not usually through the opinion of one man—who while honest in his opinion, is not always qualified to judge.

Bangs, N. Y.

CHARLES J. ROSS

Charles J. Ross

THE HOLIDAY-MAKERS

Jesse L. Lasky, of the Folies Bergere, has joined his associate, Henry B. Harris, in camp in New Hampshire. His vacation will be short.

Robert Stodart, accompanied by Mrs. Stodart, sailed for Nova Scotia on July 2, to be absent from Broadway until mid-September.

Mary Hall, who recently finished a fifty-nine weeks' engagement as leading lady of the Harry Davis Stock company, Pittsburgh, took in the coronation festivities in London. Later she will visit all the European capitals, her route comprising Paris, Brussels, The Hague, Amsterdam, Berlin, Dresden, Cracow, Prague, Munich, Oberammergau, Innsbruck, Bayreuth, Vienna, Buda Pesth, Rome, Geneva, Berne, and Madrid. She will take in the Wagner music-drama at Bayreuth and the Don Giovanni performance in Munich.

William Danforth and his wife, Norma Kopp, are spending the Summer at Keyport, N. J.

Bert Robinson, who has been playing Jefferson Ryder in The Lion and the Mouse, has gone to Atlantic City for the Summer.

Dabney Smith, stage-manager for Lew Fields, is visiting his relatives in Clarksburg, W. Va.

Paul Armstrong and Wilson Mizner, authors of The Deep Purple, have gone abroad. Mr. Armstrong has entered his Lozier automobile in the race for the

(*Continued on page 8.*)

THE MATINEE GIRL

IN the Follies of 1911 Florence Ziegfeld has shown himself a master entertainer by giving every one something he wants on that lasts-till-midnight bill atop the New York Theatre.

For that large class who admire feminine beauty there is Lillian Lorraine, who is undeniably beautiful in a small, sugary way, and there is Clara Palmer whose sothron personality has the pungency of all-spice. For those who crave humor there is the delicious drollery of Bert Williams, so amply sufficient himself, but from whose side the pensive miss the wide smile and egregious toilets of his late foil and partner, George Walker. For the humor-seeking folk, too, there is Fannie Brice of the brilliant eyes and the most humorous mouth I've seen since Will West's capacious lips unrolled themselves for our merriment.

They who enjoy music will find some agreeable strains in the Hubbell Levi music. The growing number that care for dancing, an art that has made more converts in five years in America than Islamism has in the East, will welcome the glowing blonde face and the eloquent feet and ankles of Bessie McCoy, especially when she doesn't sing. The moralists will be delighted with the sermons uttered by W. J. Kelly as Reason in Everywife. Mr. Kelly has the one straight part in the amusing cousin, which we may not call a travesty of Everywoman, plays it as seriously as he played the role of the artist lover in The Lily. The sermons he utters have a strange sound on the roof dedicated to laughter.

Ask George Tyler whether he has any fads and he will give explosive answer: "None." Nevertheless, he has two well defined, shamefacedly hidden ones. They are children and dogs. His intimates declare that under his Jovian frown and disdaining nose that his true ambition was blighted by his sex. Circumstances made him a manager. Had choice been granted him he would have been born a nursery maid. That children know this is proven by the fact that when he has been two days out on any transatlantic steamer he reduces his exercise on deck from twenty laps of the deck to three because the ship's children cling to his legs and demand stories.

When there are no children in sight he cultivates the society of his chance acquaintance among the four-footed friends of man as is shown in the photograph on this page, taken at Marseilles before he sailed to Africa.

By the way, the sand divinder of Algiers, patting the sand and glooming at it with inscrutable eyes, read the future of the manager of the Century.

"You are on the verge of the greatest undertaking of your life," said the Arab in white. "You will meet many difficulties, but you will be successful."

The Arab talked much of achievement, but not at all of marriage. His "alimble" apologies to Bert Williams would appear to be the lone star.

To their bungalow at Shoreham returned Anna Marble Pollock last week.

A month as the patient in the surgical ward of a hospital has given to her, who is publicly the press representative of the Hippodrome and privately the wife of Channing Pollock, a new perspective of human existence. As she tottered to the door to take a carriage from her place of detention she asserted that she would tell an autobiographical tale of life as seen through hospital windows.

That writers are strange folk, of varied affiliations, is the judgment of her favorite nurse.

"She had the most remarkable string of visitors," said the nurse. "What a great funeral she would have had if she had needed one. Yesterday a judge sat at her head while a show girl sat at her feet, and an office boy and telephone girl stood looking at her hands as though they wanted to squeeze them. After I'd seen the first hundred of Mrs. Pollock's visitors I started on the buttons of my gown, saying as we did when we were children: 'Doctor, lawyer, merchant, chief, rich man, poor man—no, there were no beggarmen nor thieves. At least not during my shift."

George Alison, himself appreciating it, has lent me a book that has the value of association to actors. It is a little brown volume of verses by Lorimer Stoddard, who dramatized "Tess of the D'Urbervilles" and "In the Palace of the King," and who died most untimely at thirty-seven. Mr. Stoddard's remains lie where he wished to die, at Sag Harbor, Long Island. Many of the profession recall that unique burial, when Richard Henry Stoddard, the father of the deceased, and Edmund Clarence Stedman, his friend, made the only addresses at the grave, there being no service.

The book, having the modest title, "A Few Verses," has this foreword: "I have gathered and printed these verses by my son, who lightly regarded them, for the friends who loved him and wished for them.

"Elizabeth Stoddard."

GEORGE C. TYLER

Indulging his love for dogs at Marseilles

There is a foreshadowing of the brilliant young author's early doom in the first poem.

THE GARDEN.

Under the gleam of the shivering pines,
That whisper when it blows,
Behind the creeper-covered wall
Is a garden that always grows.

In Summer and in Springtime,
And when the Winter snows
Bend the dark beeches to the ground,
The garden always grows.

The hand of man has made it,
The white stones stand in rows.
The tears of the world have watered it,
And the garden always grows.

There are many gardens like it,
Their number no man knows;
Each day till the world is ended,
This garden always grows.

Different in tone is this:

REFLECTION.

I see you dear, from where I stand,
Across the narrow street;
A shining mirror in your hand,
A smile secure and sweet.

How tenderly you touch your hair,
Yet I perceive a pout;
The way you glance at me, when there,
With element of doubt.

Pray put that mirror in its place,
And turn those eyes to me;
There's something shining in my face,
Which those bright eyes should see.

In coming years that little glass
May cause regretful pain,
Your image in my heart, alas!
Unaltered will remain.

That woman before her mirror was a figure that interested him is also shown by this in which he shows a Pitchian sense of women's foibles:

A CHANGE.

Poor Sophy stands before the glass,
She heaves a heavy sigh;
The face reflected there, alas!
Seems changed since days gone by.

She tries another in the hall,
The face looks back the same;
She goes and stands before them all
And finds each one to blame.

"The secret's lost," she sadly says;
"It's gone, I clearly see;
The mirrors I find nowadays
Aren't what they used to be."

When Susanne Westford reaches especially cheerless one-night stands, she gives way, not to tears, but to composition. This is what saved the brightness of her eyes for a night performance in Seven Days when a "good cry" was imminent in Texas:

CONTRASTS.

The heavy silk curtains were drawn to admit the morning sunlight which came in a flood, illumining a luxurious boudoir of the First Empire. The clock chimed the hour of nine.

"Will Madame order dejeuner before I run her bath?"

"Permittez moi, Madame. The carte du jour. Fraise? Oui, Madame, excellent, toujours, oui;"

"Shall I place the flowers in the vase, Madame?"

"Certainement! Violet in the bath."

"Pardon, I give ze boots to ze portaire, Madame, s'il vous plait."

"Madame, the valet wishes your gown to brush. Bien."

"Madame, your sister, says dejeuner in one half hour."

I arouse myself to respond to the courteous demands of the maid. I am at the Hotel Carleton. My windows overlook the beautiful Champs Elysee.

I step into my bedroom slippers, slip on a kimomo. After a happy good-morning to my adorable sister Nell (Lillian Russell), I step upon the balcony to view the busy and always seemingly happy throng, Parisiennes, with Continental Europe and the flower of American quality (sometimes just quantity) driving or riding in the Bois, pursued by flower boys and girls, who invariably drop back at the Arc de Triomphe and begin anew. I am imbued with the thought of this being a glorious world.

I awake to find myself in an unspeakable hotel in Texas. The town is named after springs that thirty years ago ceased to spring. There is something about sulphur in the name, too, but the sulphur refuses to burn, though I do not expect to ever be in closer proximity to hades. My room contains an iron bed with cotton filled pillows and mattress, a filthy quilt under which many cowboys have snored. My eyes turn imploringly to the ceiling. The paper is hanging from it in most unsightly fashion. I behold a deal table, two wooden chairs, and a combination washstand and bureau, on which is a washbowl with a ghastly, yawning crack. The one decoration of the room is an advertisement of a certain baking powder, the advertisement carefully pasted over a void where should be a window pane. I look about me in desperation. Bath? Perish the thought: Ye gods! Am I dreaming? What hideous existence is this? My eyes rest upon a robe de nuit with insets of real lace, purchased in Paris for sixty francs, a Parisian lace blouse, a jeweled perfume hairpin box and a bottle of perfume, "Gloria de Paris."

Gloria de Paris, Blank Springs, Texas. Cette une droll comedie!

Madge Titheradge, who plays in one of the coronation season attractions, A Butterfly on the Wheel, complains that she has never seen a divorce case in court. Come to this country, Miss Titheradge, where you can attend one of your own.

Have you seen the bangle—dear Mr. Printer don't set it up bungle—comedian, John Slavin, in The Country Girl? His is the best example of clean fun-making in town.

Dr. Parkhurst lunched with Sarah Bernhardt. He said: "She is a superb woman." Madame Bernhardt declined to characterize Dr. Parkhurst.

While a fashionable hotel houses her at Sagamore, near Caldwell, on Lake George, Frances Starr says her Summer is chiefly spent in a studio further up the historic lake. The tiny room had been occupied by two children for a playhouse. But the parents of the children, before sailing for Europe, presented Miss Starr with the keys. Her piano and books, and her mascot dolls, have been transferred to the studio, which a poet stopping at the same hotel has named Starlight. At Starlight she is delving deeply into the psychology of her part in her new play.

Wilton Lackaye's sister Helen, in private life Mrs. Ridings, is a girl of as ready wit as her whiplash-tongued brother. The duels between them are royal matches, usually a draw. Miss Lackaye acknowledging an introduction by the star to a young actress in the cast of The Stranger said:

"I suppose you just hate me."

"Wh—why?" stammered the startled member of the support.

"Aren't you in Wilton's company?"

THE MATINEE GIRL.

A WHITE WAY INCIDENT.

An Italian vocalist, who was soaring the musical heights in company with a street piano in Thirty-sixth Street the other day, received numerous contributions from a large crowd of the leisure class to be found in that vicinity. Some of the contributions were not indicative of admiration, but most of the bystanders highly approved of Cavalleria Rusticana, Il Trovatore, and Traviata at so modest a figure.

AT THE THEATRES

BIJOU—BAXTER'S PARTNER.

Comedy in three acts, by Thomas T. Railey. Produced on June 27.

Earl Dunn	E. A. Sparks
Lucretia Wiggins	Fayette Perry
Benjamin Baxter	Charles Beigle
Colonel Hopkins	Edwin Burns
Dorothy Livingstone	May Talbot
Mrs. Baxter	Florence Nelson
Howard McFarland, Sr.	Reynold Williams
Howard McFarland, Jr.	Robert Ober
Briggs	F. J. Broder
Dan Huntley	Robert Ellis

Baxter's Partner belongs to that class of plays which are neither good enough to be commended nor bad enough to be annihilated. It is the work of a hitherto unknown author who may be intelligibly described as promising. Mr. Railey has an efficient command of wholesome, spirited comedy, he occasionally strikes a genuinely dramatic pitch, and he handles stock characters rather easily, although not very originally.

An attempt to stir Broadway with a serious drama during its Summer siesta speaks better for the ambition of the unnamed producer of Baxter's Partner than for his judgment. Still, in a case of this kind, the result puts the appraisal on the endeavor, and if Baxter's Partner attracts the public, nobody can possibly find fault.

Mr. Railey, who is a lawyer by vocation, has chosen in his avocation to unfold a detective story concerning the murder of a young joy rider. Dan Huntley, after committing the murder in self-defense, became a refugee from justice in order to shield Mrs. Baxter, who was a witness, but who would be compromised by any such disclosure. Dan's love for Mrs. Baxter was not suspected because he was engaged to Dorothy Livingstone. The youngster Howard McFarland, an indolent chap who had just become associated with Mr. Baxter in his law office, fell in love with Dorothy so completely that he severed his connection with Mr. Baxter and the irate McFarland, Sr., in order to undertake the defense of the man Dorothy loved. He was pitted against Benjamin Baxter for the plaintiff. Hearing Dan's confession, the young lawyer thought Dorothy was present at the shooting, and advised her to say so. Her lie, however, was disproved by Mr. Baxter, and then the entire truth came out. The audience was allowed to infer that Mrs. Baxter would divorce her husband and marry Dan Huntley, and that Dorothy Livingstone had already discovered the inexpediency of loving anybody but the hero.

In spite of a very slow exposition and a rather hurried conclusion, Mr. Railey tells an interesting story in an entertaining way. The scenes closing the first two acts, and the exposé in the third act possess real dramatic power. The comedy is clean and lively from beginning to end, particularly in lines, although not infrequently in situation as well. The freshest character sketched by the author is Lucretia Wiggins, the young lady graduate of a commercial school, who tells everything she knows and conducts commercial conversation in the elegant phrases of her text books. Of course, everybody likes to see a hero like Howard McFarland, witty, lazy, good-humored, self-possessed, generous, lucky, and tremendously effective when he gets into action.

Robert Ober is apparently all of these things in his own person. If not, he made it appear so. He has one remarkable gift. Into a seriously emotional speech he can interject a comic line that draws a hearty laugh without nullifying the effect of the rest of the speech. He uses his resources with unusual taste, embroidering his words with all sorts of inflections and by-play that never once become labored. Fayette Perry and Robert Ellis impersonated the naive stenographer and the hunted refugee skillfully and individually. May Talbot is miscast in the role of this heroine. The others played conventional parts conventionally; they worked faithfully, but without striking personality.

One of the particularly pleasing things about the play in lines, action, and situations is its cleanliness —"nothing the most fastidious taste," etc. It is to be hoped that Mr. Railey will try again.

AT OTHER PLAYHOUSES

ACADEMY OF MUSIC.—Last week the Academy Stock company presented In the Bishop's Carriage, a dramatization by Channing Pollock of the novel by Miriam Michelson. The familiar drama moved with ease, and held the interest of the audiences. Theodore Friebus and Priscilla Knowles continued their capable work. This week, Sherlock Holmes is the bill.

AMERICAN ROOF GARDEN.—The Girl Behind the Counter in tabloid form was put on at the American Roof Garden last week by Nat Fields. It was originally played by Lew Fields at the Herald Square Theatre.

BROADWAY.—Sothern and Marlowe opened an engagement of two weeks at the Broadway Theatre on July 3. During the first week the repertoire includes, on Monday and Tuesday nights and Wednesday matinee, Macbeth; on Tuesday matinee and Wednesday night, Taming of the Shrew; on Thursday night, Hamlet; on Friday night, The Merchant of Venice; on Saturday matinee, Romeo and Juliet; on Saturday night, Twelfth Night. During the second week, on Monday and Thursday nights, Romeo and Juliet; Tuesday night, The Merchant of Venice; Wednesday matinee, The Taming of the Shrew; Wednesday night, Hamlet; Friday matinee, Macbeth; Friday night, Twelfth Night.

CASINO.—Pinafore in its extended run is being sung by De Wolf Hopper, Eugene Cowles, George MacFarlane, Arthur Aldridge, Robert H. Graham, Christine Nielsen, Alice Brady, and Viola Gillette.

GAIETY.—Excuse Me closed at the Gaiety on July 1, with 172 performances to its credit. It will reopen on Aug. 14 at the same theatre.

GRAND OPERA HOUSE.—The Corse Payton Stock company presented The Two Orphans last week. The story of Henrietta and Louise never ceases to draw sighs and sympathy from the audience, and the Corse Payton company fairly reveled in the emotional scenes, both the gentle and the stirring ones. Claude Payton played the chevalier, William A. Mortimer had the character role of the crippled Pierre, and Joseph W. Girard was the villain Jacques in sablest hue. The rest of the cast appeared: Lee Sterrett, George Storrs Fisher, Alexander Kearney, Charles H. Greer, Charles Rowan, George Hailey, James Powers, Richard Vanderbilt, Samuel Moss, Aubrey Lowell, Everett Murray, Ethel Milton, Grace Fox, Augusta West, Mrs. Charlotte Wade Daniel, Florida Kingsley, Lilian Stuart, Minnie Allen, Loretta Birmingham, Maybelle Storrs, May Kearns, Lois Willard This week, Three Weeks.

LYRIC.—Everywoman closed on July 1, to reopen on Aug. 14.

PROSPECT.—Last week, The College Widow amused the patrons of the Prospect Theatre. The Ade comedy was played with spontaneity. This week, Secret Service.

PALISADES PARK.—Little Johnny Jones, one of the Cohan musical comedies, was sung by the Aborn Comic Opera company by an entire change of principals of Palisades Amusement Park, last week. This production of the Schenck Brothers indicates the public approval of such entertainment. In the cast were Charles Brown, Robert Lett, Olga von Hatzfeld, Frank Burbeck, William R. Forester, Florence Morrison, E. Coit Albertson, Frank Garfield, Harry A. Pearson, Ada Gifford, and May Newman. Next week, Mlle. Modiste.

THIRTY-NINTH STREET.—As a Man Thinks closed on July 1. It will reopen on Aug. 7.

IRVING PLACE.—The repertoire of the Italian Comic Opera company at the Irving Place Theatre this week includes La Vedova Allegra on Monday night, La Poupee on Tuesday night, Madame Angot on Wednesday night, Armi di Amori on Thursday night, Granatieri on Friday night, Madame Angot on Saturday afternoon, and Moschettieri al Convento on Saturday night. The company will probably go to San Francisco at the close of their present New York engagement.

METROPOLIS.—Cecil Spooner and her company played Beverley of Graustark at the Metropolis Theatre last week. This, of course, is the dramatization of George Barr McCutcheon's popular novel, and it has enjoyed as much popularity as the novel. Miss Spooner impersonated the heroine in her usual vivacious style, and was well supported by a capable cast. This week, Only a Shop Girl.

THE STAGE BIRTHDAY CALENDAR

MACLYN ARBUCKLE

LAURA NELSON HALL

July 5.

FLORENCE FISHER, lately seen as leading woman with Walker Whiteside in The Melting Pot, and specially well remembered on Broadway for her work in the support of Madame Nazimova.

A. W. BASCOMB, a rising young English actor, who holds the record for continuous service in the London cast of Peter Pan, creating the role of Slightly in this piece in 1904 and reappearing in the play's revival at the Duke of York's Theatre every year since.

JAN KUBELIK, than whom we have no more distinguished violinist.

July 6.

ANNETTE KELLERMANN, known familiarly to our vaudeville audiences for her exceptional aquatic skill and whose sobriquet is "The Diving Venus."

BURKE CLARKE, who appeared the fore part of last season with Hedwig Reicher in On the Eve.

July 7.

RICHARD CARLE, the well-known musical comedy star, lately seen in Jumping Jupiter, in which he will continue a second season.

CECIL LEAN, also popular as a funmaker in musical comedy, the past two seasons starring in Bright Eyes, and specially popular with Chicago theatregoers, where he appeared in stock for a long time at the La Salle Theatre.

FANNY BROUGH, the inimitable English actress, last seen here with John Drew in The Duke of Killicrankie, and who at the present moment is appearing in London, at the Drury Lane Theatre, in a revival of The Sins of Society.

BEN F. WILSON, now a member of Corse Payton's Stock in Newark, having appeared on tour the past season with Seven Days.

ALLEN FAWCETT, frequently seen in the support of his sister-in-law, Percy Fawcett, and last on Broadway with Maude Adams in Chanteeler.

CORINNE RUNKLE, who two years ago this date married Ted Breton, with whom she has co-starred for many years through the South, at the head of the Breton-Runkle Stock.

FRANK R. ADAMS, who has written the book and lyrics for many popular musical pieces, his very latest being The Heart Breakers, written with Will M. Hugh, and now running at the Princess Theatre, Chicago.

July 8.

LOUISE WOODS, lately seen in the leading role in Youth, at the Bijou Theatre, and who apparently had a very fortunate season of it, divided between Is Matrimony a Failure and with Henry Kolker in The Great Name.

FRANK FARRINGTON, who has appeared on Broadway in many different productions, the very latest being The Girl in the Taxi, at the Astor Theatre.

July 9.

FLORENCE ROCKWELL, leading woman of high repute, late with Guy Bates Post in The Nigger, preceding which she was in The Barrier and for two years with Maclyn Arbuckle in The Round Up.

MACLYN ARBUCKLE, who has lately had to face two failures, The Circus Man and Welcome to Our City, but who has found a very happy haven in vaudeville, starring in Robert H. Davis's sketch, The Welcher.

SEPPIE MCNEILL, of the original Pony Ballet (and the original members of this particular ballet seem more numerous than the Florodora sextetters), late with Montgomery and Stone in The Old Town.

FRANKLIN BURLEIGH, long identified with the Clyde Fitch plays and specially recalled in The Way of the World, Her Own Way, and The Blue Mouse.

July 10.

MAUDE LILLIAN BERRI, the statuesque prima donna, lately seen in vaudeville.

DOROTHY TENNANT, who divided last season between two unhappy ventures, Miss Patsy and Homeward Bound.

PERCIVAL AYLMER, who spent the past season with John Hyams and Leila McIntyre in The Girl of My Dreams.

EVA DAVENPORT, who has radiated much humor in her time, her last engagement being in Boston in the short-lived The Kiss Waltz.

JENNIE WEATHERBY, of the famous Weatherby family, and who will always be remembered for her impersonation of the Princess in Erminie, which she played for the last time in the revival of this opera in 1903.

NED FINLEY, long associated with the forces of Wagenhals and Kemper, lately seen in Paid in Full and Seven Days.

ARLINE BOLEY, who cannot deny that at this very moment she is one of The Follies of 1911.

LOUELLA SMITH, daughter of the late Mark Smith, and who has done quite her share, in eccentric roles, to add lustre to the family name.

July 11.

LAURA NELSON HALL, who during the past four years has appeared almost exclusively on Broadway in such productions as The Coming of Mrs. Patrick, Girls, The Easiest Way, The Sins of Society, The Children of Dustiny, New York, and Everywoman.

HOWARD ESTABROOK, who has done much excellent work with William Collier in The Dictator and On the Quiet, Henry Woodruff in Brown of Harvard, Blanche Walsh in The Straight Road, Arnold Daly in The Boys of Co. B, Joe Weber in Hip, Hip, Hooray, and Going Some. Leaving the stage for two years, during which time he married Gretchen Dale and traveled abroad, he reappeared this past season with Holbrook Blinn in The Boss and only a fortnight ago he appeared in a new guise, as co-author with his wife of Mrs. Avery, produced at Atlantic City, with Carlotta Nillson and Charles J. Ross in the cast.

KELLER, the famous illusionist, who has retired from the stage, though there is a slight rumor these days that he will soon resume professional labors.

ANTRIM SHORT, the clever youngster who appeared with Mrs. Fiske in Salvation Nell. JOHNSON BRISCOE.

A REMARKABLE PLAY.

Fascinating Qualities of Kismet, the Most Pronounced Success in London.

Scenes from Edward Knoblauch's Oriental play, Kismet, are presented on the second page of this issue of THE MIRROR. Kismet is the most pronounced success of the London season. The Garrick Theatre is crowded nightly, and the play, which was produced in April, will run straight through the Summer, while Oscar Asche, who produced it and who appears in the principal part, will continue it until after the Christmas holidays, when his engagement will take him to Australia. Kismet was selected by King George as the first play to visit when the period of court mourning ended not long before the coronation festivities began.

Kismet is a distinct dramatic novelty. The author describes it as "An Arabian Night." Its scenes are laid in Bagdad in the fourteenth century, and from the rising of the curtain the action moves rapidly, the stirring, exciting incidents of the plot vying with the gorgeous Oriental spectacle furnished by the eight scenic pictures disclosed. The plot concerns a sturdy beggar, Hajj, and his adventures between the dawn and midnight of a Bagdad day. Mosques, bazaars, palaces, and harems are included in the scenic panorama. A novelty fills the interludes between the setting of the scenes. Upon an apron built over the orchestra pit there appear processions, Arabian musicians, jugglers, story-tellers, and dancing girls. These, apart from their purpose of diversion, sustain the atmosphere of the play itself.

Edward Knoblauch, the author, is a New Yorker, although he spends much of his time in Europe. Like Edward Sheldon, he is a Harvard graduate. His first play was The Shulamite, in which Lena Ashwell appeared, and last season William Faversham produced his fantastic comedy, The Faun, at Daly's Theatre. During the past Winter Mr. Knoblauch, who had just completed Kismet, offered the manuscript to several New York producers, but they were not impressed with its possibilities. He took it to London where Oscar Asche immediately accepted it, produced it in a superb manner, and took the town by storm.

THE CHICAGO "NEW THEATRE."

The Chicago Theatre Society is being organised to give Chicago a company like that at the New Theatre of New York. Hamlin Garland, secretary of the society, says the aim of the society is to have a theatre that will be democratic rather than exclusive, and enjoyable rather than grim.

He says high comedy will be the specialty of the company, and intimates that when plays of a tragic nature are given it will be the aim of the organisation to have a little one act comedy to bring the curtain down and leave a pleasant impression in the minds of the audience.

Three plans have been outlined as possible for the society to follow. The first is to bring to the people of Chicago certain plays of Europe and Great Britain which might otherwise not be produced here, and give in connection with them a series of classical comedy matinees. The second plan is to produce a series of modern plays in connection with the trying-out of interesting plays by unknown American writers, and the third is to present a series of American dramas by the best writers in America—plays suited for repertory rather than star parts and long runs. In connection with these plays would be given a series of matinee performances of up to date English and Irish plays.

As the season of the company is not to begin until the close of the grand opera season, it is probable the Chicago debut of the company will be made about Feb 1. The company will be organized in the early Fall for tour, however, and the season will probably end with a ten weeks' run in the city.

Contracts have already been made with the Messrs. Shubert by which they agreed to organize a strong repertory company and take it to Chicago for a ten weeks' engagement. Members of the society have guaranteed that the receipts for the ten weeks will reach $50,000. Among the American playwrights whose works will be presented are Augustus Thomas, Robert Herrick, and William V. Moody. Just which of Mr. Thomas' plays will be given has not yet been decided, but The Lady in the Glass, by Mr. Herrick, and The Faith Healer, by Mr. Moody, will be presented.

The English dramas will come from the pens of Bernard Shaw, Sir Arthur Pinero, Granville Barker, J. M. Synge, W. B. Yeates, and Arnold Bennett. The Masquerade, by Ludwig Fulda, will be the German play presented. French dramatic art will find expression in The Red Robe, by Eugene Brieux, and The Crows, by Henri Beque. The Wife of Scarli, by Mr. Giacosa, will be the Italian drama given.

PEARL SINDELAR

Bohemian actress engaged for new musical production next season by A. H. Wood

GIRLS IN AS YOU LIKE IT.

A clever performance of As You Like It was given recently by girls at Fern Rock, Pa., and it was repeated at the Forrest Home, Holmesburg. The young players were coached by Mrs. John Jack (Annie Firmin), who is a guest at the Forrest Home, and they showed unusual aptitude.

The play was given in a picturesque spot, where a grove of fine old oaks formed a natural setting, as will be seen from one of the views, reproduced on this page of THE MIRROR. The artistic effect was augumented by a choir of male voices concealed in the background.

The play was given in full, the chief role of Rosalind being well portrayed by Miss Elizabeth Crispin Smith, who brought both natural grace and talent to the part. Mary Curley played the part of the Duke well.

Others who took part were: Katherine Wendall, Emma Vanderslice, Marion Mackie, Laura Preston, Helen R. Guernsey, Marie Carter, Gertrude Reutter, Ella Southwell, Edna Randolph Worrell, Nora Musgrove.

The proceeds of the performances were donated to the humane exhibits and rescue stations of the Pennsylvania Woman's Society for the Prevention of Cruelty to Animals.

MRS. JOHN JACK'S PUPILS IN "AS YOU LIKE IT"

THE HOLIDAY MAKERS

(Continued from page 5.)

Grand Prix. His driver is Raoul Ancinelli. In Paris, Mr. Armstrong will see Alias Jimmy Valentine in French.

Lillian Mortimer has closed her season of forty-one consecutive weeks in vaudeville. She played four weeks with four different sketches in five different theatres in Chicago, or eight weeks in Milwaukee in two different theatres, introducing a new departure in vaudeville. She will spend the Summer at her home at Port Washington, Long Island.

Edna West sailed on the *Lusitania* for Europe on June 21.

Fola La Follette, who played in The Scarecrow last Winter, sailed on the *Campania* on June 28 for Europe. Her father is Senator La Follette, of Wisconsin.

A. Toxen Worm, general representative for the Shuberts, sailed on *La Provence* on June 29 to join Lee Shubert, Lew Fields and W. A. Brady in Paris. He returns in five weeks.

Margaret Anglin is spending her leisure in Llanfeirra, North Wales, before returning to America, where she will play Green Stockings in September.

Olga Nethersole sailed on the *Cleveland* on July 1 for London, where she will stay at her home in Norfolk Street prior to a trip to Marienbad.

George C. Tyler, managing director for Liebler and Company, has left Carlsbad to attend a performance of Alias Jimmy Valentine in Paris. He will then journey to London to see Cyril Maude's production of Pomander Walk. Mr. Tyler leaves for New York late in July.

George Bronson Howard, author of Snobs, in which Frank McIntyre stars next season, is in London reporting coronation news for American papers. He returns on Aug. 1.

Mrs. Ada Henry is entertaining a house party at her delightful Summer home, "The Wigwam" on the shore of Great Egg Harbor Bay, Somers' Point, N. J. Mrs. Math. Snyder, Peter J. Mink and a number of theatrical people are her guests.

METROPOLITAN BALLET SCHOOL.

For a year and a half Madame Cavalazzi has been training ballet students in the Metropolitan ballet school, which was organised on Dec. 6, 1909, as an experiment. Tuition is free, but graduates must be at the command of the Metropolitan for three years. The results were so satisfactory that the school will be continued. The first ballet narrated the incidents of a visit to the ballet class at the Grand Opera in Paris. A divertissement, arranged by Madame Cavalazzi gave opportunities to thirty of the girls, notably Eva Swain, Margery Bentley, Agnes Ray, Florence Glover, Jessie York, and Lillian Ogden. Between the two parts, Madame Cavalazzi contributed a pantomime. Previous to her marriage to Charles Mapleson, Madame Cavalazzi was premiere danseuse at the Academy of Music. Fifteen of her pupils will dance in the Metropolitan ballet, and eight of them in the ballet with Pavlowa and Mordkin.

PLAYS IN SCHOOL BUILDINGS

Toward the end of July, The Merchant of Venice will be produced in the outer court of Public School 64 at Tenth Street and Avenue B, with the approval of the Board of Education expressed by the Committee on the Care of Buildings.

This, it is planned, will be only the beginning of the open air performances which will be arranged by co-operation with Katherine C. Budd, chairman of the Committee on Architecture. The moving force in the affair is Julius Hopp.

This is the first attempt to utilize public school buildings for public entertainment of this variety in this country or in any other. It aims to make use of facilities that would otherwise lie idle, always a commendable economic and most desirable principle.

Mr. Hopp wishes to get into communication with actors who are accustomed to Shakespearean interpretation, for he realises the importance of making the initial performance successful.

POLLARD'S NEW VOLUME.

MASKS AND MINSTRELS OF NEW GERMANY, by Percival Pollard. Published by John W. Luce and Company, Boston, 1911.

SOMETIME about his twentieth birthday, every man passes through a period of turbulent dissatisfaction with the cosmos. Not infrequently he feels that an iconoclastic career is the only thing that will make life tolerable, and he thrashes violently about at the stolid old conventions, raising a great deal of dust, if nothing else. All of this happens exactly as it should. It indicates that the human race does not lack vitality. As the years roll around, however, most of the iconoclasts lose their enthusiasm, either because habit reconciles them to the abhorred conventions or because the task of earning a living absorbs all their energies.

The circle in whom Percival Pollard has taken so much interest that he has discussed them in his latest book, consists almost entirely of lyricists whose work is instinct with this youthful enthusiasm. Their attempt to reunite art and popular entertainment resulted in the überbrett'l movement, which Mr. Pollard claims with great plausibility to be the modern equivalent of old German minstrelsy. The poets frequently sang their own compositions in a sort of café chantant, for the edification of patrons. That the edification did not exceed all bounds may be assumed from its financial instability that resulted in disintegration. The überbrett'l influence, however, still lives and thrives in the dramatic and poetic Renaissance that has occurred recently in Germany and Austria.

Whether one wishes the impulse of young literary Germany to have been more or less sturdy, depends upon one's convictions concerning what is best for the world. These lyricists, all of them, had less regard for moral than for poetic conventionalities. Hartleben, for example, was solicitously guarded by his wife and his mistress, who apparently lived on amicable terms during his lifetime. Since the poet's death, disciples of the two ladies have published letters and anecdotes to prove that he loved each one better than the other. Throughout the whole school, promiscuity of life was considered no reproach, and doubtless was one of the elements that resulted from their independence of thought and contributed to it.

As a matter of fact, most of the activity seems to have been caused as much by a love of tumult and uproar as by any ideal toward which the revolutionists were struggling. Frank Wedekind, the dramatist, whose Fruehlings Erwachen has lately harrowed the portion of the public that has read or seen his drama, delights in shocking good taste as well as in stewing a most unpalatable literary mess. Anyone who has not cultivated a taste for such a menu, invites the epithet Puritanical, pronounced in most scathing tones, or else the adjective ignorant, in a pitying cadence. It is always an easy matter to demolish the unsophisticated, because their very innocence, which is their chief argument, they are too innocent to utilize.

Mr. Pollard, however, sympathizes with the German poets, and has written quite in the very fervid spirit of Detlev von Liliencron, Otto Erich Hartleben, Otto Julius Bierbaum, Richard Dehmel, Ernst von Wolzogen, Frank Wedekind, Ludwig Thoma, Hermann Bahr, Arthur Schnitzler, and a few lesser members of the guild. To him should be attributed the highest commendation for knowing his subjects at first hand and for forming his own opinions independently. Sometimes he allows his admiration for the turbulent European poets and for Nietzsche, to whom he attributes much of their vigor, to discredit some of his own countrymen. For example, Mr. Pollard cavalierly stigmatises Ralph Waldo Emerson as parochial, while Nietzsche is continental. Yet it may be suggested that the Concord school contributed quite as much to the welfare of society as Nietzsche's apostles have contributed.

In view of such ideas, one is not surprised to find a paragraph or two blasting the dramatic censors who have banned some of our "advanced" plays. Mr. Pollard believes in liberty. Everybody else does, too. The trouble arises in setting the boundary between liberty and license. As the author declares that he "believes only in individual taste and opinion," he is a comfortable antagonist; he will not object to any other personal opinions.

Whether the reader assents or not to Mr. Pollard's propositions, he will be carried willingly from page to page by the spirited style of the narrative, the keen analysis of German poetry, and the trenchant comment on discursive topics. Apparently Percival Pollard is more intent on rousing thought than on forcing acquiescence. Certainly one does not read "Masks and Minstrels" with entire nonchalance.

DEATH OF THOMAS SANTLEY.

The body of Thomas M. Santley, son of Mrs. Laurine Santley, who came to his death by drowning in the Hudson on June 20, was recovered on June 24. He was canoeing with his brother Fred, when the boat capsized, and the heavy sea and wind carried it rapidly out to sea. A boat containing a party of Germans hastened to the brothers, and reached Fred just as he was losing consciousness. No trace of the other brother could be found, until June 24, when the body was recovered by friends.

"Tom," as his friends called him, made his first appearance at the age of six, in the John S. Lindsay company of Salt Lake City, playing the child in Damon and Pythias. Later, he came East and was placed under the management of William A. Brady in the production of Lovers' Lane. His greatest success was the part of the boy in All on Account of Eliza. Following this engagement he attended the Caswell Military Academy at Hunt's Point for three years. He then joined his brother who was starring in his own company. Later, he was a member of the Kalem Moving Picture company for two years, and at the time of his death was connected with Pathe Freres. Mr. Santley was brother of Joseph Santley, late of Marie Cahill's company, and also a brother of Frederic Santley of the Richard Carle company. A Solemn High Mass was celebrated over the remains on June 26, at the Roman Catholic church, Fort Lee, N. J.

White, N. Y. Marie Baldina Alexis Bugakow Mlle. Cochin

"LES SYLPHIDES" AT THE WINTER GARDEN

LONDON NEWS.

The Coronation Air—The Shakespeare Ball for the Memorial Theatre—George Alexander and His Plans—The Girl of the Golden West—Pomander Walk.

LONDON, June 24.—London has naturally little thought for anything but the coronation and the attendant festivities. The city has talked coronation, lived coronation, eaten coronation, and dreamed coronation, and the end is not yet. Shop keepers and some others by approved methods of high finance have been making enough profits to keep themselves in luxury for the rest of their natural and unnatural lives. In spite of many counter attractions, the theatres have claimed their share of the toll extracted from well stocked pocket books that have come to town.

The Shakespeare ball at Albert Hall was the first of the extremely aristocratic events of the kind. It was held on June 20. Royalties, ambassadors, millionaires, and statesmen gathered in such overwhelming numbers to watch the dances illustrating various Shakespearean plays that, although the expenses of the affair ran up to a staggering figure, the addition to the Shakespeare Memorial Theatre fund will be about $100,000.

The royal guests were in four boxes, and numbered as many as sixty. They included the Duke and Duchess of Connaught, Prince Louis and Princess Victoria of Battenberg, Prince Alexander of Teck, Prince Henry of Prussia and the Princess, and the German Crown Prince Frederick William and the Crown Princess.

Many of those prominent in the celebration bear names familiar to Americans. The ball was organized by Mrs. George Cornwallis West, mother of the Home Secretary, Winston Churchill, and by birth an American. Among those scheduled to participate were Mrs. Joseph Stickney, of New York, as Catherine of Aragon; the Duchess of Hamilton as Mary Queen of Scots, the Countess of Lanesborough as Ann Boleyn, Mrs. Ava Astor as the Countess of Auvergne, the Duchess of Marlborough (Consuelo Vanderbilt, of New York) as the Duchess of Gloucester in Henry VI., Mrs. Patrick Campbell as Shakespeare's love, Mary Fitton; Mrs. Anthony Hope as Portia, Kitty Shannon, daughter of an American artist, James Shannon, as Beatrice in Twelfth Night; Viscount Maidstone, who married Margarita Drexel, as a peasant; the Duchess of Rockingham (May Goelet, of New York) as the Duchess of Buckingham, in Henry VIII.; Viscount and Viscountess Acheson as the Duke and Duchess of Norfolk, J. Armstrong Drexel as Hamlet and the Earl of Craven, who married Bradley Martin's daughter, as Malvolio.

Among coronation honors is the rank of knight, which has been bestowed upon George Alexander, the actor-manager. Mr. Alexander will revive The Importance of King Ernest, at the St. James', with a cast including Hamilton Revelle, A. E. Mathews, Gladys Cooper, and Dorothy Green. He will begin his Autumn season with a new play by Henry Arthur Jones, and will follow it by Morton Fullerton's adaptation of Bourget's Le Tribun.

The Girl of the Golden West was dedicated by the composer to Queen Alexandra. In recognition of this act the Queen sent a letter of thanks to Puccini, accompanying it with a more substantial reward in the shape of a jewel. The Queen, however, has not yet heard the opera, as her period of mourning kept her from the theatre.

In spite of all opposition on the part of Frank J. Gould and his wife, the directors of the Gaiety Theatre have reinstated George Edwardes for a five-year term. With powerful opposition to confront him, however, even though it is in the minority, Mr. Edwardes may find his manoeuvres somephat hampered.

Pomander Walk, Louis N. Parker's American success, has been announced for the Playhouse by Cyril Maude. Mr. Maude will assume the role of Sir Peter Antrobus, played in America by George Giddens. Winifred Emery, who is Mrs. Maude, and their daughter Margery, will also appear in the cast. Great expectations have been roused by the reports that have reached London from New York.

Walter Kelly, an American who has been popular in vaudeville in London, has had to retire from the Palace Theatre on account of ill health. He goes to Folkestone for a rest next week.

Lights o' London has been playing this week at Sadler's Wells. The old melodrama goes with a great deal of life.

Everywife, by George V. Hobart, was performed for copyright purposes at Ladbroke Hall on June 13.

JASPER.

THE BROOKLYN ATHENAEUM.

The Brooklyn Athenaeum was burned on June 29. The building, erected in 1848, held one of the two theatres in Brooklyn at that time. After it was abandoned for histrionic purposes, the Athenaeum Theatre was the headquarters for the Kings County Democratic Committee. Recently the Court of Special Sessions has occupied the upper floors.

PERSONAL

CARRIE REYNOLDS

REYNOLDS.—Carrie Reynolds, the sprightly soubrette of The Red Rose, has come into well deserved notice, through her intellectual treatment of a not too important role. Miss Reynolds has played prominent parts and played them well, but as Gyp, the little grisette in The Red Rose, her work sparkles with a brilliancy that brings clearly to the surface the fact that her refined portrayal of a role that would otherwise be risque must be added to those other attributes which she possesses, the same being a delightful singing and speaking voice, graceful dancing, histrionic ability and personal charm.

SHELDON.—Edward S. Sheldon, the dramatist, sailed on the *Baltic* on Saturday to spend the Summer abroad.

KLAW.—Marc Klaw is announced to return to New York from London on July 5.

TRUEX.—Ernest Truex will succeed Herbert Yost as Richard Kettle in Overnight next season. Mr. Truex has just closed with Ralph Herz in Doctor De Luxe in Boston and with Mrs. Truex has left the city for the Summer. In Overnight he returns to the non-musical play, repeating his tendency to alternate musical with non-musical roles. He left Fred Thompson's musical comedy production, Girlies, early this season to become the Charity Boy of Rebecca of Sunnybrook Farm

COUNTISS.—For a second season Cathrine Countiss is to star under the direction of Stair and Havlin. Her vehicle will be the original Viola Allen production of The White Sister, which has been secured from Liebler and Company. Last season Miss Countiss starred in The Awakening of Helena Richie. Her forthcoming tour in The White Sister begins at the Majestic Theatre, Jersey City, on Labor Day, and will continue for forty weeks.

CHIPPENDALE.—Lenore Chippendale, who has been in retirement since her marriage to Sydney Mather in 1903, reappeared this season with the Sothern-Marlowe company at the Broadway Theatre. Miss Chippendale is a daughter of the old tragedian, Neil Warner, whose aunt was the mother of the famous novelist, Ouida. As Lenore Lockwood, Lockwood being the family name, Miss Chippendale appeared with Belle Archer some thirteen or fourteen years ago. After that she was for two seasons with Hanlon's Superba, and still later with A Black Sheep. In 1902, during her first engagement with E. H. Sothern, she decided to use her mother's name, Chippendale.

STEWART SAW THE ENGAGEMENT.

William Stewart was an eye-witness of the battle between the federal troops and the insurrectos at Tia Juana, Mexico, on the morning of June 22. He was playing an engagement at the Garrick Theatre, San Diego, when news of the impending conflict arrived the night before. With several friends he motored to Tia Juana, where they arrived at daylight, and from a distance of about a mile and a quarter watched the stubborn fight made by both sides for about three hours, when the rebels were forced to retreat across the border, where they surrendered their arms to the United States troops, which probably put an end to the Mexican insurrection. Mr. Stewart concludes a forty-five weeks' vaudeville tour at Kansas City July 22.

AMATEUR NOTES.

The graduating class of Washington Normal School Number One entertained nearly two thousand guests on June 20 in Continental Memorial Hall with sketches, romantic, musical, and comic. Puritan May Day was presented by Harriet Morsell, Alice Myers, Margaret Clark, Eula Smith, Hope Knickerbocker, Hattie Herfuth, Florence Jackson, Mabel Stoddard, Florence Beall, Helen Suess, and Misses Melick, Shreiber, Thompson, Greenwood, Masson, Hannon, Craig, Erskine, and H. Rice. A chorus of Puritans was made up of Misses Stanford, Schwartz, Cherry, and English. The Falcon, an adaptation of Tennyson's poem, was given by Elizabeth Lacy, Mabel Kennedy, Anna McCoach, and Mary Rice. In the cast of The Rehearsal were Elsie Hall, Kathryn Silliman, and Nannie Sheehy. Following this an Italian scene was presented. The soloists were Misses Florence Berg, Nina Morgan, Alice Coughlin, and Virginia O'Neil. The dancers were Misses Owen, Berg, Harft, Aldridge, Coughlin, Rutherford, Helen Rice, Darrah, Walter, Morrison, Coggins, Washington, Kohl, Goodwin, Rosenbaum, O'Neil, Lawson, and Nelson. The chorus consisted of Misses Holzer, Dent, Aitcheson, Scammell, Langley, Roseberry, Wells, and Clendening. The Socratic Method was played by Margaret Williamson and Marie Carter.

Aigremont, the estate of Oren C. Sanborn at Winchester, Mass., was the scene on June 19 of a pantomime, Pandora's Box, in three episodes—The Origin of Pandora, The Paradise of Children, and The Opening of the Box. Mrs. George H. Root was the explanatory reader. Principal parts were taken by Miriam Phinney, Geneve Robinson, Pauline Chamberlain, Margaret French, Frances Elder, Ruth Phinney, Mary Kellogg, Mrs. George H. Root, and B. Streeter. John Craig, of the Castle Square Theatre, Boston, contributed stage effects, and Mr. Swetland of the Boston Opera House, supervised costumes and lights. It was an elaborate and beautiful affair.

The Border Victory, an operetta in three acts, by John E. Cullen, was presented by pupils of St. John's Male School in the parish hall, Baltimore, Md., on June 19. An imaginary war between the United States and Mexico furnishes opportunity for a Red Cross muse to discover papers in a spy's hatband and to save the country. Mr. Cullen, the author, is a member of the Baltimore "*Sun* paper." Marches and lyrics were contributed by Lillian Eggleston, organist of the church.

The Crisis was presented by the seniors at Los Angeles High School, Cal., on June 16. Jane Butt, Willis Marks, and Verna C. Blythe directed the performance. The cast consisted of Harcourt Blades, Walter Brewer, Harold Crowell, Albert Condron, Joe Hodges, Albert Amet, Kenneth Carey, Leo Julian, Ernest Eaton, Harry Dunn, Edwin Haas, Fred Hollins, Ernest Kassler, Beatrice Huribart, Grace Hassmeier, Myrl Colby, Lillian Perdue, Edith Ross, Lela Lewis, Dora Rogers, Blanche Rogers, Mary Parkinson, Ruth Houck, Lucile Curtis, August Mayer, Charles Burger, Paul Kevan, Kenneth Carey.

Employes of the Broadway department store, Los Angeles, Cal., on June 16, in Walker Theatre, gave a variety entertainment under the auspices of its Mutual Benefit Association. On the programme were A Night and a Day at the Broadway College, by H. S. Carroll and A. Green; a scene from The Merchant of Venice, and an Anna Held sextet.

Pupils of Trinity School, Washington, D. C., presented In Early Christian Days and Uncle Sam's Peace Conference on June 21. They were arranged by the Sisters of Immaculata Seminary. In the casts were B. McCarthy, J. Keane, C. Reckert, M. Colburn, R. Callahan, T. Power, T. Munta, J. Killeen, M. Stohlman, L. Knott, A. Theurer, J. McCollough, E. Stohlman, M. Ehrmantraut, F. Smith, F. Lavezzo, P. Ahern, W. Smith, B. Costolow, J. Harrington, E. O'Brien, H. Snellman, L. McCann, J. Allen, and S. Macias.

A SURE TIP FOR SPECULTAORS.

Magistrate Corrigan has told six speculators one thing on which they and their tribe may bank. Any further arrests of speculators will be followed by a vacation in the workhouse. The half dozen offenders who were picked up in front of the New York Theatre and the Globe Theatre on June 28 were fined $10 apiece, and were charged to give Magistrate Corrigan's message to their guild. The martyrs of this unexpected activity on the part of the police are Max Wolf, Samuel Wellson, Charles Betts, Philip Guryan, Richard Wellen, and William Thompson.

On June 30, three men, who perhaps do not read the speculators' column in the daily papers, were brought before Magistrate Corrigan from their market in front of the Jardin de Paris. True to his word, Magistrate Corrigan sent them to the workhouse for three days. They are Norris Plagner, Joseph Rosenthal, and Lewis Wilson.

ITS SIXTY-SIXTH VOLUME

This number of THE MIRROR marks the beginning of the sixty-sixth volume of this journal, and the last half of its thirty-third year.

PROFESSIONAL DOINGS

White, N. Y.
ARTHUR LIPSON

Through the retirement of Marthe Lenclud from the cabaret entertainment at the Folies Bergere necessitates the elimination of the dance in which she and Arthur Lipson took part. Mr. Lipson is still appearing as one of the principals of the regular entertainment, in which the burlesque of the Beresford-Drexel fight is a big factor. Mr. Lipson, of whom a picture appears above, takes the part of Beresford, with Taylor Holmes as his opponent. Their work is a remarkable bit of burlesque.

Blosser Jennings, who played the part of Father Brian Kelly in The Rosary last season under the management of Rowland and Clifford, will play the same part again this season in the Coast production.

On June 21 George MacFarlane sang to two particularly admiring persons. They were his father and mother, who were paying their first visit to New York since their wedding trip in order to hear their son in Pinafore.

Admirers of Signor Merighi, tenor of the Italian Comic Opera company, gave him a testimonial on June 30 at the Irving Place Theatre. The opera was Zeller, the Bird Vender.

According to archæological investigations conducted by Gertrude Hoffmann and her wig maker, Cleopatra wore green hair to match the Nile. She put ten hairdressers to death for failing to give her the correct tint. Whether Miss Hoffmann had as much difficulty in suiting her verdant fancy the hairdressers fail to state.

On June 28, for the matinee of Everywoman, Frank Lacy played the role of Nobody and Eugene Venn took Mr. Lacy's role of Flattery. Cooper Cliffe played Nobody in the evening as usual.

Franz Lehar's Gypsy Love, which A. H. Woods presents here next year, was sung in the Théâtre Française, Paris, on June 22 and 23.

Tedd Brackett, last season leading man of the Garrick Stock company, Grand Rapids, Mich., mourns the loss of his mother and sister, who were burned to death on June 14 by a fire in their home in Chicago.

Frank Reicher has been coaching various actors in parts they are to play next Fall, for Summer amusement and profit.

Edgar Selwyn has returned to New York from the try-out of his new play, The Arab, at Los Angeles. Rehearsals begin soon for its premiere in Philadelphia on Labor Day.

Marie Quinn (Mrs. Fiske O'Hara) was operated on for appendicitis to-day by Dr. Emil A. Rundquist, at the New York Post-Graduate Hospital. She is doing very well after a very successful operation. As soon as she is able to be moved she will go to New Canaan, Conn., her Summer home, Erin Go Bragh House, and recuperate.

July 14 will be the birthday of Harry Clay Blaney, under the management of Stair and Havlin, and July 18 will be the birthday of Kitty Wolfe Blaney, wife of Harry Clay Blaney and his leading lady, who was a well-known figure in vaudeville both in England and America before she became Mrs. Blaney.

Walter Hale, who has just finished his season's work in As a Man Thinks, will not return to the cast next August. He starts immediately for Southern Europe to join his wife, Louise Closser Hale, and together they will supply illustrated articles for the magazines. Mrs. Hale will write them, and Mr. Hale will make etchings.

Lovey Peggy, a drama in three acts by J. R. Crawford, has been printed by the Yale University Press. Mr. Crawford is a member of the Yale faculty. His play deals with the romances of Margaret Womington and David Garrick.

Mrs. Channing Pollock, who was recently operated on for appendicitis, was able to go to her country home in Shoreham, L. I., on June 29.

The People's Symphony Orchestra gave a free concert at Cooper Union on June 29. The soloists were Madame Calloway-John, soprano; Miss Adelaide Gernon Lewis, contralto; Frederick Hastings, baritone; Leopold Winkler, pianist, and Samuel Olistein, violinist.

Katie Emmett and her husband, Frank Raymond, are visiting New York for about a month. Miss Emmett is seriously considering returning to the stage, playing character parts, and may definitely decide to do so while here.

The Astor Theatre will be redecorated this Summer.

Dr. Adelaide Wallerstein, who married Noble McConnell on June 28, was president of the Mozart Musical Society.

Pupils of Madame Dora Wiley-Tennis gave a musicale in Chamber Music Hall on June 15. A varied programme was provided by John Black, Gertrude M. Laing, Evelyn Roberts, Alexander Laing, Eva Douglass, Percy Land, Martha Niemeyer, Leo Collins, Lizabeth Harris, William F. Lambert, Mrs. Wildes Veazie, Walker Veazie, Toorig Valvian, Anita Arliss, and Merriam Therece Butler.

Maude Sinclair last Fall wrote a letter regarding her schooldays at Jackson, Mich., which was published in the Detroit *Free Press*. As a result, on June 14 the first reunion of Detroiters who attended school together in the frame building at Bellevue and Champlain streets was held.

William H. Reynolds, president of the Dreamland corporation at Coney Island, has replied to the charges of the New York *World* of June 2, alleging that the corporation had appropriated West Eighth Street in Coney Island some years ago and were now offering it for sale to the city. Mr. Reynolds maintains that the closing of West Eighth Street was preceded by permission from the proper authorities.

John L. Sullivan, closing a vaudeville engagement in Richmond, Va., has announced his intention of retiring.

It is understood that the name of Richard Barry has been erased from the roll of the Players because of an article by him in *Pearson's Magazine* for March, 1911. Speaking of Woman's suffrage, Mr. Barry maintained that on the stage sex was no bar to higher wages, and that well-known actresses draw better than well-known actors. Criticism of the contemporary stage is not permitted members of the club.

Mizzi Hajos, the Hungarian prima donna with the Western Spring Maid company, will open her California season on Sept. 11, at the new Columbia Theatre. After a week in Atlantic City the company will be taken West, stopping in Denver and Salt Lake City on the way.

"You may be sure that I will renew my subscription to THE MIRROR," writes Harold B. Freeman, of Providence, R. I. "It more than fills its place, and with the corking covers we have been getting lately, no fear need be felt on account of not receiving our dime's worth each week."

Independence Day was celebrated by special matinees at most of the theatres. Among them were Get-Rich-Quick Wallingford, Pinafore, Sothern and Marlowe, and The Pink Lady.

A. E. Thaviu, who has been playing a two weeks' engagement at Lake Woods Park, Gary, Ind., has begun a tour to extend over ten weeks through the Middle West. He will open in West Liberty, Iowa, and close in Dallas, Texas, after playing a number of State fairs through the South. He gave two performances of Cavalleria Rusticana in the Lake Woods theatre. Clara Jensen, Alline Nelson, Max Bing, and M. Bouchier were the soloists. He will take this quartette on the road with him in the following repertoire: Giaconda, Cavalleria Rusticana, Pagliacci, The Bohemian Girl, Tales of Hoffman, and Martha. At Lake Woods Park, Gerald Berry, of Chicago, is manager and Will Reed Dunroy is director of publicity.

Alfred L. Dolson is doing the general newspaper work and contracting for Pain's fireworks spectacular productions, Battle in the Clouds and Pioneer Days. Mr. Dolson will do the press work ahead of Henry B. Harris' The Country Boy (company A) next season, making his fifth year with that firm.

Helen Hilton is resting after her long season with the Frederick Warde company, spending most of her time at Asbury Park with her brother, Ellison Van Hoose, the tenor.

On Sunday, July 2, the Napoleon Theatre opened to the New Orleans public again. Manager Herman Duier will have charge of the Napoleon again, assisted by Mr. Bernard. Louis Bernard will have his old

Barony, Boston.
ELEANOR WOODRUFF

place as leader of the orchestra. Manager Duier will operate a stock company as before, and between the acts he will operate motion pictures of the best. Manager Duier has secured four of the popular players of last season, Henry E. Gowland, leading man; Lillian Tousst, leading lady; Amos Everhardt, heavy man, and Roller Clayton, comedian. Tillie Tousst is the soubrette. The others are Eva Wardell, Betty Baldwin, Oscar Heil, Maurice Levy, and little Alice Klein for child parts.

Richard Buhler, in Miss Alston's sanitarium, on June 22, underwent a painful but not serious operation, which was performed by Dr. John A. Bodine. Next season he will be under the management of Klaw and Erlanger.

Manager Tom Morrow has surrounded "Jolly" John Larkins with this company for his new musical comedy, Royal Sam: Jennie Pearl, Ella Anderson, Irene Tasker, Ethel Johnson, Anna Tyler, Ethelyn Green, Ora Dunlop, Carrie Richardson, Molly Dill, Blanche Kelly, Allee Alex, Marie Bascomb, Ethel Purnell, Irving Boots Allen, Walter Crumbley, Ernest Lawson, James A. Lillard, Henry Gant, Thomas J. Sadler, Luke A. Scott, Billy Wilkins, Richard Webb, George McClain, George E. Battle, and Arthur C. Simmons. H. L. Freeman will have charge of the orchestra.

The Ben Greet Players received this message from Buckingham Palace during their performances at the Pittsburgh Country Club on Coronation Day: "I am commanded by the King and Queen to thank the Ben Greet company of English players for their loyal message and congratulations contained in their telegram. (Signed) Arthur Bigge." The company celebrated the day by a picnic between performances, at which the health of the President, King George, and Queen Mary were proposed, followed by the singing of the English and American anthems.

Robert Hilliard has so far recovered from his recent surgical ordeal that he was enabled to go, last Wednesday, to his Summer home at Siasconsett. His coming season, which includes a Pacific Coast tour in A Pool There Was, begins at Atlantic City in September.

Thomas Jefferson had to play in opposition to a thunderstorm at Lakemont Park Theatre, Altoona, Pa., on June 24. A bolt of lightning extinguished the lights in the building, but Mr. Jefferson quelled an incipient panic and the play went on.

On June 23 Governor Dix signed a bill making it a misdemeanor for an innkeeper, a common carrier or a theatrical manager to discriminate against the United States army or navy uniform.

Mary Ellen Powers, the tall woman of Barnum and Bailey's Circus, was married to Maurice T. Stapleton, of Lockport, N. Y., last week. The bride measures seven feet in height, and the groom is but a few inches shorter.

The Old Timers, who have recently been cordially received by the public, are to tour the vaudeville theatres under the management of Percy G. Williams. They include Mrs. Annie Yeamans, James and Bonnie Thornton, Gus Williams, McIntyre and Heath, Ward and Curran, Lottie Gilson, Fox and Ward, Will H. Fox, and John Le Clair.

Eva Young, playing in vaudeville at Middletown, N. Y., had a narrow escape from drowning in Midway Park, when stepping from the boat to the wharf. Following this the news of her father's death overtaxed her, and she was put under a physician's care.

ENGAGEMENTS

Mildred Holland, now appearing on tour in the vaudeville theatres, has received an offer from the Rex Amusement Company to create the emotional role of the wife in their production of The Wife Decided. This is a dramatisation by Thomas McKean, of Philadelphia, of his novel which caustically attacks divorce.

For various Graustark companies Baker and Castle have engaged Louise Zetta Simmons, Lena Ariand, Atkins Lawrence, and Louise Huff. For The Goose Girl they have engaged Victor Southerland, John H. Lewis, and Charles Perley. Fred G. Wertheimer and Fred G. Andrews will be in the business employment of Baker and Castle.

Phil White, who is now appearing in Gordon and North's production of The Merry Whirl at the Columbia Theatre, has been engaged by Henry W. Savage for a road production of Excuse Me next season.

Jean Ward, the well-known leading woman, will again be with Boyd B. Trousdale the coming season in Mary Jane's Pa.

Madame Lillian Nordica will appear in February in a new opera called The Blue Forest, by Henry Russell. It will be produced in Boston. Madame Nordica, who has just returned from Berlin with her husband, George W. Young, is now at Deal Beach, N. J. Her concert tour to the Pacific begins in September. Another member of The Blue Forest cast is Mlle. Brosia.

C. William Kolb will play the leading comedy role in The Girl in the Train next season during its Western tour. A. H. Woods has secured the piece from Charles Dillingham.

An Average Chap, by Charles Dickson, will open at New London, Conn., on Sept. 28.

Maximilian Pilzer will be concert master of the concerts on the roof of the Century Theatre, under the management of Elliott Schenck.

Ernest Truax, recently with Doctor De Luxe in Boston, and before that with Rebecca of Sunnybrook Farm, will take Herbert Yost's place in the New York company of Overnight. The company will appear also in Boston, Philadelphia and Chicago.

George Marion has been engaged to stage The Jolly Peasant for Werba and Luescher.

Louis Mann will be starred by Werba and Luescher this Autumn. Clara Lipman, his wife, will also appear under Werba and Luescher management in It Depends on the Woman, a four-act comedy drama by Miss Lipman and Samuel Shipman.

Charlotte Townsend has signed for next season with Charles Dickson for an important part in The Ingrate. Miss Townsend is resting at her bungalow at Cedar Lake, Denville, N. J., until July 22, when she will sail for Gibraltar, to visit Algeria, Morocco and Spain. She returns on Aug. 30, in time for the rehearsals of Mr. Dickson's comedy.

James K. Hackett plans to produce not only The Grain of Dust this year, but to follow it with Craig Kennedy, the Twentieth Century Scientific Detective, a dramatization of Arthur B. Reeves' stories, and My Adventures with Your Money, by Graham Rice.

Joseph M. Gaites will star Kitty Gordon next year in The Enchantress, a comic opera. The libretto is by Fred de Gresac and Harry B. Smith and the music by Victor Herbert. It will open in October.

Besides directing his own stock company, Vaughan Glaser will, as usual, devote considerable attention to productions next season. Among those whose preparations are considerably advanced are St. Elmo, with Martin Alsop in the principal role; Salvation Nell, with Isabelle Randolph in the title part; The Man Between, At the Mercy of Tiberius, a new play for Fay Courtenay, and a vehicle for his own use.

Wagenhals and Kemper will open the Astor Theatre in August with Seven Days. Authors whose plays will be produced by these managers at the Astor are Edgar Sheldon, Porter Emerson Browne, Avery Hopwood, A. E. Thomas, and Frederick Truesdale.

Fritz Williams has been engaged by Wagenhals and Kemper for one of the new comedies to be given at the Astor.

Albert Brown will support Henrietta Crosman in The Real Thing.

William Hammerstein offered a season ticket to the person able to explain the disappearance and reappearance of the three young women in The Grecian Temple of Mystery, which played last week on the Victoria roof.

Henry W. Savage has engaged Charles D. Herman for the Boston company of Excuse Me, opening in September.

AN INTERESTING LAW CASE.

The Great Howard Wins on a Restraining Motion Against Joe Meyers.

The motion made by James Foster Milliken, of 1505 Broadway, attorney for the Great Howard, the Scotch ventriloquist, in his action against Joe Meyers, a vaudeville agent, for an injunction to restrain Meyers from bringing suit, or attaching him in other States, has been decided by Justice Cohalan, of the Supreme Court, in favor of the Great Howard. Judge Cohalan says in his opinion, handed down June 29, 1911:

This is an application, pendente lite, for an injunction to restrain the defendant from the prosecution of any action or proceeding in any State other than the State of New York. Plaintiff, a vaudeville actor, has begun an action in equity against the defendant, a theatrical booking agent, for the rescission of two certain booking contracts, made respectively on Dec. 24, 1909, and July 19, 1910.

The parties to the action reside in this State. The contract of Dec. 24, 1909, by its terms was to run for five years, and provided that the defendant should use his best endeavors to obtain engagements for the plaintiff, in return for which defendant was to receive 10 per cent. of the gross earnings of the plaintiff. This contract continued to work satisfactorily until July 19, 1910. On that date the plaintiff signed in the presence of the defendant a contract with the Orpheum Show Company at $250 per week. Then plaintiff and defendant executed a new contract by the terms of which plaintiff was to pay the defendant as booking agent $50 per week.

The plaintiff contends that this latter contract abrogated the contract of Dec. 24, 1909, and, further, that the contract of July 19, 1910, is utterly void under chapter 170 of the Laws of 1910, which went into effect on June 25, 1910. Plaintiff further alleges that defendant has completely failed to perform the conditions of the later contract. Subdivision 2 of section 185 of the Consolidated Laws has been amended to read as follows: "The gross fees charged by such licensed person to applicants for vaudeville or circus engagements by one or more such licensed persons, individually or collectively procuring such engagement, shall not in any case exceed five percentum of the salary or wages." To this section is attached a penalty. The contract of July 19, 1910, calls for a payment of 20 per cent., and it is claimed by the plaintiff that on this ground the contract is void.

The action in the light of these facts seems to be properly brought. The plaintiff has failed to earn more than $25 per week under the contract of July 19, 1910, and defendant has heretofore attached the plaintiff's salary in Chicago, Ill. However, he threatens to attach plaintiff's salary in other States where performances are given. The purpose of this application is to compel the settlement of the controversy between the parties in one action and thus to prevent a multiplicity of suits. This is usually favored by courts of equity. The injunction asked for is in personam and is not intended to control any foreign court. It is well settled that courts of equity have undoubted authority to control all persons and things within their own jurisdiction (Davis v. Cornue, 131 N. Y. 172). In Stevens v. C. Bank (144 N. Y. 55) Bartlett, J., quoted with approval the rule laid down by Story, J., which reads as follows: "Although the courts of one country have no authority to stay proceedings in the courts of another, they have undoubted authority to control all persons and things within their own territorial limits. When therefore, both parties to a suit in a foreign country are residents within the territorial limits of another country, the courts of equity in the latter country may act in personam upon those parties and direct them by injunction to proceed no further in such suit. In such a case those courts act upon an acknowledged principle of public law in regard to jurisdiction. They do not pretend to direct or control the foreign court, but without a regard to the situation of the subject matter of the dispute they consider the equities between the parties, and decree in personam according to those equities, and enforce obedience to their decrees by process in personam." The validity of these two contracts should be tested in courts of this State. They have jurisdiction of the parties. Successive actions in other States, on account of the peculiar position of the plaintiff, would be unnecessary and unfair. Motion granted.

THE CENTURY CONCERTS.

The concerts on the Century roof are to be like the famous "Pop" concerts in Boston. Monday and Tuesday were chiefly devoted to national, patriotic and war music. Such numbers as Tschaikowsky's "1812 Overture," Wagner's "Kaiser March," Suppe's "Light Cavalry Overture," Herbert's "American Fantasy," and Elliott Schenck's Indian overture, "The Arrow Maker," were contrasted with Strauss' Waltzes, "Wine, Woman and Song" and "The Beautiful Blue Danube." "The Barcarolle" from The Tales of Hoffman, Handel's "Largo" and other popular favorites. Thursday will be the first Wagner night, and Tuesday was the first symphony night, when Schubert's "Unfinished Symphony" was the principal number. Hereafter every Tuesday will be symphony night and every Thursday Wagner. In order not to make the programme too strenuous on these evenings Mr Schenck will devote the latter half of the evenings to popular music. On Monday, Saturday and Sunday well-known soloists will add to the performances of the orchestra.

WILDER RETURNS.

Marshall P. Wilder the American humorist, who has been at the coronation, arrived in New York Saturday on the American Line steamer *Philadelphia*. In the three weeks he has been in London Mr. Wilder has given thirty-two private entertainments in drawing rooms and at dinners, and has had the most successful trip of his career. The last dinner at which he appeared was an elaborate affair given in the Ritz-Carlton by Charles M Schwab to Prince Tsai Chen, the representative of the Emperor of China at the coronation. Wilder was also the headliner just before he sailed on the weekly bill of the Little Sunday Club at the Little Theatre, in John Street.

THE ACTORS' FUND.

To the Editor of The Dramatic Mirror:

SIR.—It may be interesting information to a majority of your readers to learn that the gross receipts of the command performance, in May last, at Drury Lane Theatre, when Money was played, amounted to £50,745, and the net profit was £10,000. Mr. Arthur Collins and the other directors of the Drury Lane company obtained the King's approval to the disposition of this latter amount, and it was divided equally between the Actors' Benevolent Fund, the Actors' Orphanage Fund, and the Royal General Theatrical Fund.

The profits from the forthcoming gala performance at His Majesty's Theatre are also to go to theatrical charities.

At the garden party to be given on July 11 at the Botanic Gardens in aid of the Actors' Orphanage, Mr. Cyrille Maude will act in a melodrama with the cheerful title of The Mysterious Murder in the Mill.

Of the three societies above named, the Actors' Benevolent Fund accepts applicants for membership in a few lines of business only, and its subscribers pay according to health, age and class. It has no free list.

The functions of the Actors' Orphanage are greatly restricted.

The Royal General Theatrical Fund aids none but its paid-up members.

There is no other theatrical charitable organization anywhere in the world that dispenses aid to the indigent worker in the amusement realm with so free a hand, with such a liberality of purse and thought, with such broad bounty and kindly consideration, as does our Actors' Fund of America.

Will not some of the many Thespians now rusticating in rural retreats get up some garden parties and other entertainments for pecuniary benefit for their only absolutely charitable association? If there's a will a way can be found to realize many a dollar to assist the Fund to relieve the afflicted ones, whose demands never cease. The Actors' Fund of America finds for charity "all place a temple and all seasons Summer."

G. M.

THE RUSSIAN BALLET.

Mlle. Leponkowa and the other dancers at the Winter Garden who have been warned to return to Russia at the expiration of their leaves of absence have asked for an extension of time. Mlle. Leponkowa even intimates a willingness to forfeit her pension in order to remain in the land of dollars and sense. The dancers have received congratulations upon their success from Baron Slippenbach, Russian Consul General in this city.

Contracts between the Shuberts and Maurice Gest, F. Ray Comstock, and Gertrude Hoffman extend the engagement of the ballet at the Winter Garden until early in August—provided the police does not upset matters.

At the preliminary hearing in the West Side Court John F. McIntyre, appearing for Mr. Gest, asked for an adjournment of the investigation until July 1. The request was granted by Magistrate Kernochan. Captain Burfeind, of the West Forty-seventh Street station, who recently attended a performance, was called as a witness for the plaintiff, the United States, and David Belasco, father-in-law of Mr. Gest, appeared in the interests of the Winter Garden.

Owing to numerous letters of complaint from citizens who have seen the ballets at the Winter Garden, Mayor Gaynor instructed Police Commissioner Waldo to take the matter in charge. Gertrude Hoffmann, however, now wears tights and has eliminated the pantomime which made the performance objectionable, so the various police officials who have visited the Winter Garden have made no arrests.

OUT-OF-TOWN OPENINGS.

Jimmy, Jr., was presented at Los Angeles, Cal., on June 25, for the first time on any stage.

The Belasco Stock company in Washington, D. C., on July 3 played for the first time a dramatization of Lorna Doone by Willard Holcomb. Blackmore's novel has attracted dramatists, but has actually been staged only once before, Percy Standing impersonated John Ridd, Charles Hopkins was seen as Tom Faggus, Fuller Mellish as Sir Ensor, Lionel Belmore as Counsellor, Sheldon Lewis as Carver Doone, Osborne Searle as Charlesworth, Willard Robertson as Earl Brander, William Connelly as Jan Fry, Charles O. Shaw as Bill Dodds, and Samuel Hines as Jem Slocombe. The role of Lorna Doone was taken by Mrs. Hopkins, Virginia Pearson appeared as Annie Ridd, Mrs. Wheatcroft as Mother Meldrum, Gertrude Augarde as Gwenny Carfax, and Maude Allen as Mrs. Ridd.

THE ENCHANTRESS.

The book of The Enchantress is by Fred De Gresac and Harry B. Smith. The story is that of a robust young king against whose throne conspirators are plotting. To prevent his marriage with a princess they arrange to have a famous singer, known as the Enchantress, appear before him. The king at once falls into the trap, falling madly in love with her at first sight. She, however, upsets the scheme by becoming infatuated with him. When the Enchantress learns that her marriage to the king would cost him his throne, and after she has met the princess to whom he is pledged, she sacrifices her love and vows to devote herself to art. Victor Herbert is writing the score.

MISS
FLORENCE BINDLEY
THE VERSATILE COMEDIENNE
INVITES OFFERS FOR COMING SEASON
BOY OR GIRL PARTS
Musical Comedy, Farce, Comedy Drama, Light Opera
Address 1481 58th Street, Borough Park, Brooklyn

ENGAGEMENTS.

Byron Douglas and Adeline Dunlap will tour next season in Madame X, under the management of Henry W. Savage.

Mary Garden will sing Cinderella in the opera of that name by Massenet, when it is produced next season by the Chicago-Philadelphia Opera company.

Julian Mitchell has been engaged by F. Ziegfeld as stage-manager again for next season. His first production will be Anna Held's new play.

Hale Hamilton and Frances Ring have been engaged for next season for their roles in Get-Rich-Quick Wallingford. James Manning will play in the Western company.

Laurette Taylor will star next season in a new comedy by Harriet Ford, under the management of Cohan and Harris.

Robert McWade, Jr., will originate the leading role in The Professor's Wife next season, a comedy by Mrs. Fremont Older and Elmer Harris.

Louis Mann, who has been engaged to star in Elevating a Husband next season under the management of Werba and Luescher, left on June 29 for his Summer home in the Adirondacks. Mr. Mann has made all the scenic designs for his new play, and D. Frank Dodge has been engaged to paint the three sets. Elevating a Husband is a play on modern mercantile and social life with the scenes laid in New York. Mr. Mann for the first time in several years will have a part which does not require a German dialect.

Nora Bayes and Jack Norworth will continue playing Little Miss Fix-It in Chicago until Sept. 9, when they start on a tour of the Middle West.

Wills Amusement company will produce a new play in four acts entitled The Struggle, commencing early in August. Spencer H. Cone has been engaged as manager and Harrie R. Pierce will be in advance. The play will be staged by Anthony E. Wills.

There are four comedy parts in Gypsy Love, and Henry Dixey will have the principal one. The other three will be in the hands of Albert Hart, Harry McDonough, and Robert Pitkins. The company will also include Julius Steger, Forrest Huff, Frances Demarest, Albert Albro, Fritzi Von Busing, Maude Earle, Anna Pardington, and Lillian Claime. Harry and Robert Smith are making the English version of the new Lehar comic opera. Miss Claime was with Wagenhals and Kemper's company of Paid in Full last season.

Sam Bernard will tour the Pacific Coast next season in He Came from Milwaukee. This is Mr. Bernard's first far Western trip as a star.

STOCK COMPANIES.

Vaughan Glaser and his company closed an engagement of ten weeks at the Lyceum Theatre, Detroit, on June 24, and opened a stay of two weeks at Keith's Prospect Theatre, Cleveland, on June 26. On July 10 the company will begin a six weeks' engagement at the Temple Theatre, Rochester. Mr. Glaser enjoys a remarkable popularity in these cities. His present support includes Fay Courtenay, Herschel Mayall, James Hester, Charles Carver, Frederick Kerby, Harrison Stedman, Laurence Wakefield, Martin Woodworth, Edmund Roberts, Robert Hill, William MacPherson, S. F. Fuller, Edna Elismere, Constance Kenyon, Temperance Reid, Susanne MacMenamy and others. The stage director is Laurence Wakefield and the scenery is by George H. Williams.

Alexander Leftwich closed with the Hunter-Bradford Players, in Hartford, and joined the Prospect Stock company, New York, as "Bub" Hicks in The College Widow.

The Prisoner of Zenda was revived at the Murat, Indianapolis, this week, George Alison repeating his successful impersonations of Rassendyll and King Rudolph.

As an addition to the Stage Birthday Calendar on another page, it may be noted that July 13 is the day of Edward D. Lynch, leading man, who received his training at the Tivoli and Alcazar, San Francisco, and the Belasco Theatre, Los Angeles. He played all the leads in the Weber and Fields pieces in California. In 1910-11 he was with the Woodward Stock in Omaha, and is now, the second Summer season, in the Poli Stock at Worcester, Mass.

Theresa Martin, one of the most popular leading women in the West, has been engaged by the Morey Stock company for the airdome and regular season. Miss Martin will be featured in plays of her own. In support of Miss Martin will be George Mortimer, Clifford Hastings, Earl Howell, J. Frank Bryan, Mae McCaskey, Ellinor Carleton, Louis Martin. The company is under the management of E. G. Hicks, Professor Ralph Ferrer, musical director, with Colonel "Bill" Phelps ahead.

Charles H. Bowers, the baritone, who has been engaged to play the title-role of The Chocolate Soldier next season, has joined the Aborn forces for the Summer. He is appearing this week in Mlle. Modiste at Palisades Park. Eleanor Kent will appear at the park next week in the role of Piola in King Dodo, in which she starred for two seasons on the road under John Cort's management. Miss Kent's last appearance on Broadway was in the revival of A Country Girl.

Leah Winslow has signed for the leads with the Harry Davis Stock at the Grand Opera House, Pittsburgh, Pa., opening in The Girl with the Green Eyes on July 10.

Katherine Scott was especially engaged for the role of Parthenia in the production of Ingomar given at the Empire Theatre, Providence, R. I., on the week of June 26.

VAUDEVILLE.

The current variety bills are:

Fifth Avenue.—Maud Lambert, Six American Dancers, Frank Tinney, Walsh, Lynch and company, Gilbert Losee, Maximus, Fanny Fondelier, Marie and Billy Hart.

Hammerstein's.—Dazie, Blossom Seeley, Lyons and Yosco, Sambo Girls, Grecian Temple Mystery, Musical Apollos, Pedersen Brothers, Five Brown Brothers, Courtenev Sisters, Bedini and Arthur, Four Regals, Emil Merkel, Wartenburg Brothers, Carmin and Nixon, Crawford and Seaman, Conrad and Bradley.

Henderson's.—Old Soldier Fiddlers, McKay and Cantwell, Adele Oswald, Carter and Coverdale, De Witt Young and Sister, Four Mells, Australian Wood Choppers, Kramer and Spillane, Lawrence and Thompson.

Brighton Theatre.—Irene Franklin, Simon and Gardner, Beatrice Ingram and company, the Graziers, Charles and Fanny Van, Hadyn, Borden and Hardn Wentworth, Vesta and Tilley, Peggy Monroe, Edith and Zig Franz.

Brighton Beach Music Hall.—Moore and Littlefield, Bessie Wynn, The Defaulter, Avon Comedy Four, Fields and Lewis, Klein Brothers and Brennen, Goldsmith and Honne, Warren, Lyons and Myers, Joleen Sisters, Swat Milligan.

CURRENT AMUSEMENTS.

Week ending July 8.

ACADEMY OF MUSIC—Stock co. in Sherlock Holmes—12 times.
BIJOU—Closed July 1.
BROADWAY—E. H. Sothern and Julia Marlowe in Macbeth—2 times; Taming of the Shrew—2 times; Hamlet—1 time; The Merchant of Venice—1 time; Romeo and Juliet—1 time; Twelfth Night—1 time.
CASINO—Pinafore—6th week—41 to 49 times.
COLUMBIA—Merry Whirl Burlesque—4th week.
DALY'S—Closed June 24.
FOLIES BERGERE—Revues—11th week.
GAIETY—Closed July 1.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 21st week—163 to 171 times.
GLOBE—Valeska Suratt in The Red Rose—3d week—13 to 21 times.
GRAND OPERA HOUSE—Corse Payton Stock in Three Weeks—12 times, plus 12 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Closed June 24.
IRVING PLACE—Italian Comic Opera in La Vedova Allegra—2d time; La Pounce—1 time; Madame Angot—3d and 4th times; Armi di Amori—1 time; Granatieri—3d time; Moschettieri al Convenco—1 time.
JARDIN DE PARIS—Follies of 1911—2d week—7 to 12 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LYRIC—Closed July 1.
METROPOLIS—Cecil Spooner in Only a Shop Girl—10 times.
NEW AMSTERDAM—The Pink Lady—17th week—130 to 137 times.
PROSPECT—Stock co. in Secret Service—10 times.
TERRACE GARDEN—Van den Berg Opera co. in Pinafore.
THIRTY-NINTH STREET—Closed July 1.
VICTORIA—Vaudeville—matinees.
WINTER GARDEN—Gertrude Hoffmann and Russian Ballets—4th week.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

IN CHICAGO THEATRES

Dear Old Billy a Comedy Worth While—Manager Glover's Vaudeville Edict—Caruso's Voice Never Better?—Summer Amusements—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, July 1.—Dear Old Billy, with William Hawtrey, in the title part, proved a most agreeable Summer visitor. The reviews were favorable, but hardly gave the deserving production its due, for its virtues are many and its failings almost too insignificant to mention. So much trashy stuff has been offered in Chicago for Summer amusement in recent years that such a clean, well written, well acted farce as Dear Old Billy should be heartily welcomed. The audience Tuesday night, which filled the theatre, seemed to appreciate the play rightly. No comedy since Baby Mine has caused more laughter. And the little incident of the reunion of the estranged couple at last gave the farce the worth and fine effect of a genuine artistic achievement. A. G. Delamater, who had the courage to bring a drama without music here in hot weather after more theatres had closed on account of dullness than for many Summers is to be congratulated, and for good taste as well as courage. The critics were virtually unanimous in praising the acting. Mr. Hawtrey, playing the husband, freeing from a nagging wife and getting into hotter water from kindness toward other women, was so naturally serious, so skillful in keeping the part within the bounds of the best acting, that he delighted the audience with genuine humor all the time. His face as a study of the reflection of the passing storm furnished a great deal of the fun. Richie Ling as Perks, Harry Redding as Spencer, George Stuart Christie as Barlow, had the parts of excited and angry husband and suitors and played them with the proper sincerity and vigor for farcing in the best manner. E. H. Kelly's Crook was a capital characterization which the audience found most relishable, and Frank Shannon did Walker well. The women of the co. received especial compliments in the reviews, and deserved every word of it. Muriel Starr won her audience immediately as Millie, and held their esteem throughout with her ability, mellifluous, good English, and the sweetness and sincerity which she gave the character. Esther Bissett made an unusually pretty young wife, and imparted fine, delicate touches of humor deftly. Jane Burby was one of the most attractive and agreeable landladys ever set forth on the local stage in farce, and was thoroughly identified with the general skill and good humor of the piece. Laura Clement made the persecuting wife so natural, with her saving fund of humanity and sense, that the surrender and reformation in the last act seemed entirely plausible. Cassie Jamieson played the maid brightly, and aided materially in the giving this farce its excellence in a most important acquirement—transportation. Many scenes carried the audience into the English boarding house completely.

General Manager Lyman Glover, of the Majestic, Chicago Opera House, and Olympic, has published a notice to actors in vaudeville that playing engagements at vaudeville theatres in or near Chicago will destroy their value as attractions at the Majestic. Mr. Glover believes that the exclusive character of the Majestic bills cannot be maintained if it exchanges acts with smaller theatres hereabouts. He is determined that the bills at the Majestic shall not be made up to any extent of bills seen before in the other nearby houses.

Caruso in a letter to a friend in this city, William Thorner, says his voice was never in better condition.

Anna Fitzhugh has received from Manager Dippel an offer of an engagement with the Chicago Grand Opera co.

Eva Fallon will be in the new La Salle production.

Julia Ryan will sing Carmen at the White City next week with the band. She took the part on short notice. Amadeo Baldi is singing Jose.

La Boheme, the fourth and closing opera of the Aborn season at McVicker's, seemed to equal the rest in public interest. Lois Ewell as Mimi won general admiration. Eugene Battain's unusually fine and strong tenor voice made a deep impression in the music of Rudolph. Monday night Kily Barnato and Henry Taylor were singing Mimi and the poet. Miss Barnato acted Mimi especially well. Mr. Taylor's agreeable lyric tenor seemed not too strong, but it was unusually appealing in the pathetic scenes. William Schuster sang Schaunard sonorously, and Louis Kreidler sang finely and acted well as Marcel. Count Enzo Bozzano's Colline was good, especially in singing, which won him especial applause in the solo with the coat. Ephra Vogelsang, a Chicago young woman, who was cast for Musetta, and was to have made her debut on the stage after years of study and a finishing abroad, suddenly decided not to appear. On very short notice Louise Braun, who had been on the professional stage but once before, took the part, and made good impression the opening night. Monday night she was much more at ease, and made Musetta conspicuous and popular.

Fred Miller, who has been arduously preparing his nautical musical comedy for production at the Cort, has resumed rehearsals after an interruption, and the production is announced for S. Manager Hermann, of the Cort, thinks the play is bound to be popular. It has been called The Larboard Watch, but may be Ship Ahoy when produced.

A change in the plans for Herbert Kelcey and Effie Shannon, transfers them from the Cort to Powers', and puts off the opening from July to Aug. 12.

Eugene Battain, who alternated with Henry Taylor in the tenor roles of the recent opera season at McVicker's, talked English to Manager Fred Ross, but he could sing only in Italian.

The interesting lawsuit of Mr. Howard, of the old theatrical firm of Howard and Doyle, and father of Lorin J. Howard, the manager and producer, against William A. Brady, over the rights of Jim the Penman in this country, will come to trial in New York soon.

Will J. Davis, Jr., son of the manager of the Illinois has a new little girl in his family. His other children are Will J. Davis, III, and Jessie Bartlett Davis.

A genuinely aquatic production of Pinafore is the newest attraction in the amusement parks. The originator is E. E. Rice, whose elaborate Evangeline, Adonis, and 1492 gave him prominence. He has a 100 foot shinlike structure in the lagoon off "Atlantic Beach" in Riverview Park, and on the deck of this float he is giving the Gilbert and Sullivan opera with the Rice Comic Opera co. Grace Kennicott is the Josephine and Sydney de Gray is the Sir Joseph. The orchestra of sixteen pieces is led by Fred J. Eustace. Seats for 3,500 have been provided, and the opera will be continued as long as it pays.

Madame Schumann-Heink may make Chicago her home as her son, Hans, has done.

Reviewing last year in the theatres here, the "Evening Post" finds that nearly half the 130 productions were made here. Get-Rich-Quick Wallingford had the longest run, and made a new record for a play without music—30 weeks up to July 1. Sweetest Girl in Paris at the La Salle had 23; Maggie Pepper, Illinois, 15; Chocolate Soldier, Garrick, 15; Deep Purple, Princess, 15; Julian Eltinge, Illinois and Colonial, 14; Henry Kolker, Cort, 13; Lower Berth Thirteen, Whitney, 13; Girl I Love, La Salle, 12; Girls of My Dreams, Illinois and Chicago Opera House, 12; George Arliss, Disraeli, Grand Opera House, 11; Seven Sisters, Powers' (to date), 12; Jumping Jupiter, Cort, 11; David Warfield in Peter Grim, Blackstone, 9; Commuters, Powers', 8; When Sweet Sixteen, Chicago Opera House, 7; The City, Grand, 7; Forbes Robertson, Garrick, 7; Aviator, Olympic, 7; Elsie Janis, Studebaker, 7; Don't Lie to Your Wife, Whitney, 7; Arcadians, Illinois, 6; Midnight Sons, Lyric, 6; The Fox, Lyric and Cort, 6; Country Boy, Powers', 6; Miss Fix-It, Chicago Opera House (to date), 6.

Never closed during six years is the unequaled record of the Majestic Theatre. General Manager Lyman D. Glover also has the satisfaction of seeing his other theatres of the Kohl-Castle group, the Chicago Opera House and Olympic, occupied by plays that seem likely to run all Summer, Little Miss Fix-It and Get-Rich-Quick Wallingford. All but two or three of the other downtown theatres are closed. About the time nearly all of the other houses are preparing for their Summer snooze, the Majestic is bright eyed and especially prosperous. It is seldom that a theatre has the good fortune to have two such record-breaking runs as those of The Fortune Hunter and Wallingford, which have made succeeding seasons memorable at the Olympic.

Elisabeth Murray, playing her only vaudeville engagement this Summer, is the star headliner at the Majestic this week. She will return to Madame Sherry in the Fall.

There were forty-two performances of the plays of Shakespeare in Chicago last season by Robert Mantell, Mr. Sothern and Miss Marlowe, and Von Pomart.

After all, it is easy to fill a theatre in Chicago even in Summer, if you only use the right means. There were nearly 4,000 people in the Sans Souci Park Theatre Sunday night—two performances. Admission, free. There was a good bill, which included Montambo and Barfelli, who are clever comedy acrobats; the Arlington Four, the Five Musical Byrons, who received and deserved unusual applause; Flo Adler, Asher Samuels, and the Asuma Japanese Women, jugglers and balancers, who were vigorously applauded.

James K. Hackett will open the season at the Blackstone early in the Fall.

The La Salle Opera House is to open with the new Askin production now called Louisiana Lou Sept. 3.

After telling a story of an awful experience of Eugene Walter and Mrs. Walter (Charlotte Walker) at the Wisconsin Lake, where they are summering, and where a guide who was frightfully injured by the accidental discharge of a shotgun was held groaning by Miss Walker, while Mr. Walter rowed across a wild lake in the stillness of a black night to get a doctor, the "Evening Journal" adds: "Mr. and Mrs. Walter are in the north woods resting."

Rumor says that Eastern managers may offer the current or recent Folies Bergere production of New York to Chicagoans at the American Music Hall; also that this music hall may become a part of the Western burlesque wheel. Meantime the announcement stands that the music hall will be reopened as such in early in August.

One local vaudeville critic says that billtoppers do not always billtop except in the advertising, others often excelling him or her (or it, if it happens to be a monkey or a trained horse) in the actual entertaining.

Summer bills: Heart Breakers at the Princess, Seven Sisters at Powers', Lyman Howe's pictures at the Garrick, Bayes-Norworth at the Chicago Opera House, William Hawtrey in Dear Old Billy at the Whitney. OTIS COLBURN.

BOSTON AMUSEMENTS.

Summer Dullness Strikes the Hub—Offerings of the Week—Benton's Chat.

(Special to The Mirror.)

BOSTON, July 1.—One more theatre has closed and only the two stock co. houses remain open in close rivalry with the vaudeville and picture places filling up the line of entertainments. The year will be long remembered as the one where there was no mid-Summer musical show in town for the vacation-tide playgoers.

Howell Hansel's visiting engagement at the Castle Square has been especially well received, for he is a prime favorite there. Next week he will be seen in another play new to the Boston stage, Rex Beach's dramatization of his novel "The Barrier," and a special engagement for the week will be William P. Carleton.

Lindsay Morison's Stock co. also will make a change of bill next week, and will go from the musical comedy of The Man Who Owns Broadway to the woes of Zasa. Eleanor Gordon will play the title-role, and Wilson Melrose and Mrs. George A. Hibbard also will be in the bill.

The Meistersingers will give a change of music, giving all Scottish songs, for this programme at Keith's, and the other features will be: Nellie Elliot in Scottish dances, Miles, Domina Marini and Marcel Bronski in Russian dances, Dolan and Lenhart, Bartholdi's Birds, Mabelle Fonda Troupe, Cunningham and Marion, Van Brothers, J. Warren Keane, and Marcus and Gartelle.

At Austin and Stone's the vaudeville features will be: The Vinton Sisters, Burns and Clark, Lillian Keeler, Will Adams, the Delthos, La Temple and Vivian, and motion pictures.

At the Globe will come Lillian Deane, the Mystic Marvel, Bel Canto Trio, Sheilds and Gaille, Delaney and Wohlman, and Clabane and O'Donnell.

The vaudeville bill at the Hub will consist of the De Vega Sisters, Miller and Russell, Wallace and McDonald, Simpson and Brown, Johnson and Watts, Malumby and Musette, Pop and Dearly, and Florence Sherbrook.

Out at the open air theatre at Norumbega Park will come the first of the musical comedies of the season, Vacation Days, by Matthew Ott, whose other works have been seen at Norumbega in previous years.

For two nights this week Keith's was sold out completely to the members of Aleppo Temple, Mystic Shrine, out of compliment to the Meisteraingers, who are the three quartettes who unite to form the chorus for the Shrine meetings. The officers were present in boxes, the Shriners wore their red fezes and the chorus sang special Aleppo music. By the way, there is a very serious question about this engagement. It is impossible to hold an afternoon funeral in Boston now and have the regulation music, as these three quartettes have had a monopoly of this line of musical work, and now, when afternoon comes, the Meistersingers have to be at the theatre. There was one very elaborate funeral of a prominent deacon, and it was only by having the service at an early hour that the quartettes were given. Longevity will be at a premium during this Summer engagement.

Mrs. John Craig (Mary Young) has been entertained at the estate of T. Clarence Hollander at Wenham this week as a member of a house party.

Robert Crooks, stage-manager of the Bowdoin Square, has gone to Maine for his vacation, which will be devoted to a fishing trip.

The Columbia was packed this week at the benefit performance which was given for the Boston newsboys to furnish funds for a Fourth of July outing to Lake Quinsigamond, near Worcester. Harry Edels, of the Columbia staff, was in charge.

Already two houses are out with the amusements of opening date and attractions. As usual the Hollis will open on Labor Day with Helen Ware in The Price by George Broadhurst, and two days earlier, Sept. 2, Zelda Sears will come to the Park with The Next Era.

Mayor Fitzgerald has sailed for Europe, but just before he left he gave his deputy instructions to write to the management of the Boston saying that four business houses had protested to him that it did not seem proper that one of the leading theatres of Boston should have its foyer used for the Summer as a store for the sale of rubber coats and wraps. It would look decidedly like a case of sour grapes on the part of the rival merchants. The mayor did not say a word about the other houses which are renting their lobbies for the sale of souvenir postal cards.

Mrs. Ole Bull Vaughn has won her contest over the will of her mother, the widow of the Norwegian violinist, Ole Bull, which has been in progress up in Maine. The whole estate goes to the daughter now, but some of the bequests will be carried out, although the mystic cults of India will lose their portion which had been given to them. "Swats for the Swamis" might have been used as the headlines in the yellow papers. It may be remembered that a number of years ago, when Prince Pro Tem was first given at the old Boston Museum, Ole Bull gave a drapery dance which was the prototype of the classic dances given by Isadore Duncan and others afterward.

Vincent T. Fetherton, treasurer of the Hollis, who has been working at the Old Colony Trust Co. for the Summer vacation, has been seriously ill this week, threatened with appendicitis.

During the closing nights of Doctor De Luxe, at the Colonial, Ada May Mitchell replaced Georgie Kelley, who was again called to New York by the illness of her husband.

For the "pop" concert at Symphony Hall 28 the entire house was bought by the Harvard Club, as it was commencement night, and the general public had no chance at all. Quite a number of the Harvard alumni did vaudeville acts of their own to add to the lively interest of the evening.

It would look as if Boston might have a Folies Bergere of its own, as William Harris is looking for a location here, as well as in Chicago, to duplicate the New York house.

A real estate transfer on the corner of Howard and Somerset streets led to the revival of the rumor that a theatre would be erected there in juxtaposition to the Howard Athenaeum, but it is hardly likely that the location would prove advantageous.

William D. Andréas, business manager of the Park, and his wife, have gone to Holyoke, to be entertained by friends at Kenilworth for a week.

Among the passengers on board the "Canopic" this week were Edward C. Smith, Robert Brunton, and George Curran, who went to Italy to stage The Girl of the Golden West at Rome with the scenery from the Back Bay Opera House. They are of the opinion that Boston methods in theatricals are by far the best. JAY BENTON.

A MINT JULEP OF

HUNTER WHISKEY

is a draught of fragrant Cool Refreshment
GRATEFUL AND COMFORTING

Sold at all first-class cafes and by jobbers
WM. LANAHAN & SON, Baltimore, Md.

HEMPSTEAD

38 Minutes from Herald Square
THROUGH ELECTRIC EXPRESS SERVICE NOW
Many fast Electric Express Trains at all Hours.

1/4 ACRES $225

Equal to 5 city lots
$10 DOWN: $5 A MONTH
An unequalled opportunity
for Homeseekers and Investors.
Visit Hempstead any day at our expense.
Call or write for full details and free Railroad Tickets
O. L. Schwencke Land & Inv. Co.
277 Broadway, New York

LONG BEACH, L. I.
REAL ESTATE BARGAINS
Centrally located corner, near ocean,
also
Three residential lots near depot.
Splendid investment opportunities.
FREDERICK P. JONES
334 FIFTH AVE. (Cambridge Bldg.) N. Y.

PITTSBURGH.

Third Week for the Hippodrome—Harry Davis Stock Company Continues to Please.

PITTSBURGH, July 4.—The coming and third week of the Pittsburgh Hippodrome will offer a lengthy and diversified programme, which will attract the usual large crowds to Forbes Field, where the air is refreshing during this hot weather, and the entertainment well worth the prices of admission.

Last Twenty-Four Hours is the play which will be presented by the Harry Davis Stock co. at the Grand next week, and will likely prove attractive. During this week Mrs. Temple's Telegram was acceptably acted, and several of the players did clever work.

There is a very good stock co. at the Court Theatre in Wheeling, W. Va., which your correspondent had the pleasure of seeing on Thursday of this week in The Christian, at the invitation of Treasurer Lang, of this pretty and most comfortable playhouse. The audience was large and showed its appreciation by frequent applause.

Lyman H. Howe's Travel Festival closed its season at the Nixon to-night, and this house will now be dark until the opening of the regular season.

Kennywood and West View parks continue to attract large crowds, and the many attractions offered warrant the attendance.

Buffalo Bill and Pawnee Bill will be seen on the North Side on next Monday in their Wild West Show. ALBERT E. L. HEWES.

TORONTO.

Percy Haswell and Company Provided Good Entertainment—Baldwin-Melville Company.

Percy Haswell and her co. scored another success at the Royal Alexandra June 26-1 in the amusing comedy-farce, Because She Loved Him So. Miss Haswell in the part of Gertrude West was most charming, and kept the audience amused throughout the entire performance by her wonderful versatility. Fred L. Tiden, as leading man in the role of Oliver West, again proved himself an actor of considerable ability. Thomas V. Emory, Alice Putnam, Robert W. Smiley, and Caroline Harris were also exceedingly good in their respective parts. The Light Above 3-8.

The Baldwin-Melville Stock co. at the Princess repeated last week's success in Monte Cristo 26-1. Mr. Melville in his part was exceedingly good. E. CHESTER IRONSIDE.

REFLECTIONS.

This week Priscilla Knowles, leading woman at the Academy of Music, New York, gave her five hundredth performance at this theatre this season. Miss Knowles has been with the stock company since it opened last September, and is the only member of the company who has never missed a performance in all that time.

Ivah M. Ferrier, who married Dr. A. Edward Eckstrom on June 21, played for two seasons in The Shepherd King.

The United Players' company will be seen in vaudeville at Beck's Casino on Sept. 30, in such acts as The Outcast, Looking for More, and Gilpin's Hollow. These will be headed by Frank O. Hale and L. Madaline Lewis, the leads of the United Players. Last season they toured in Gilpin's Hollow under the management of Mr. Lowe.

The Remo Entertainers conducted a novel Summer dance and entertainment at Reisenweber's Brighton Beach Casino on June 23. A select programme was arranged and presented between dances. On the bill were Edythe M. Bower and Joanna Stuart Wells in a comedy sketch which scored a hit. Miss Bower has recently signed for a prominent part with the Lew Fields company in a musical comedy to be presented in New York next season, and this marked her last appearance with the Remo Entertainers. Others on the programme were Lester Ford and his Harmony Boys, a singing and dancing specialty, and Ed V. Riedel, that Rag Boy, all of whom were clever. The entertainment was under the direction of Mr. Reidel.

Daniel Frohman's company, headed by Charles Cherry, in The Seven Sisters, after playing four months at Powers' Theatre, Chicago, will close its season on July 15, when the company will take a holiday. Mr. Cherry goes to England for a brief vacation. The tour will begin the latter part of August. Mr. Frohman will bring the company to New York during the coming season, as its run at the Lyceum was cut short by the engagement of Mrs. Fiske.

A Midsummer Night's Dream was given by the advanced class of the Fitchburg State Normal School 19 as part of the fifteenth annual commencement exercises, with the following cast: Madelene Braser, Viola Tibbetts, Lucina Casrer, Mary Smith, Rae Clifford, Mabel Keyes, Bertha Bailey, Jennie Regan, Pauline Hartwell, Ruth Clarke, Margaret Sweeney, Alfreda Miller, Elizabeth Whalen, Mildred Lewis, Pauline Trask, Allison Kirk, and Florence Covell.

Homer Lind will begin a tour of the Pantages Circuit Aug. 6.

Bernard and Dorothy Granville may be in the La Salle Stock next season.

Ralph Kettering, press representative of several theatres and the White City, and Arthur Wallne, for several years Manager Harry Powers's secretary, have formed a partnership and started a publicity bureau in Chicago.

ENGAGEMENTS

The formation of the company which is to support Raymond Hitchcock in The Red Widow, the new musical play, from the combined pens of Channing Pollock, Rennold Wolf, and Charles J. Gebest, has begun at the offices of Cohan and Harris. Among the important players signed so far are Clarence Harvey and Jean Newcombe. Mr. Harvey will be recalled for his eccentric character work in Marie Dressler Tillie's Nightmare, while Miss Newcombe's most recent New York appearance was in Philip Bartholomae's comedy, Over Night.

Elisabeth Firth has been engaged by Charles Frohman to support Donald Brian in The Siren, at the Knickerbocker, in September. Although a native of Phillipsburg, N. J., Miss Firth has never before appeared on the American stage. She was, however, the original Merry Widow in the London production at the Gaiety Theatre, under the management of George Edwardes.

Franz Lehar will come to New York next season to conduct the first performance of his new opera, Gypsy Love. It will occur at the Globe Theatre, under the management of Woods and Frasee. In the cast will be Julius Steger and Marguerite Sylva. Mr. Steger sailed for Europe on the *Kaiserin Augusta Victoria* on June 24 to spend two months before his Fall vaudeville tour in The Way of the Heart, under the management of Percy G. Williams. On Nov. 5 Mr. Steger will open at the Cort Theatre, Chicago, in a German farce, The Master of the House, adapted by Edgar James. This engagement will be managed by Woods and Frasee, and the tour will be directed by Klaw and Erlanger.

A COTTAGE COLONY.

One of the substantial growths of all the suburban seashore sections of New Jersey has taken place at picturesque Interlaken. New residences this year aggregate a cash expenditure of more than $178,000. Interlaken is practically surrounded by that beautiful expanse of water, Deal Lake, and is less than one mile from Asbury Park's famous boardwalk and the Atlantic Ocean. The Pennsylvania Central Railroad of New Jersey and the Atlantic Highlands boat route afford the best train service running out of New York City. Every city convenience and utility have been installed. Interlaken is an exclusive cottage colony made up of that class of persons who appreciate the best. Prominent among its property owners are Otis Harlan, Orpet P. Horton, Julia Blanc, Charles Abeles, and Billy Cawthorn.

BETWEEN TWO FIRES
Well-known farcical comedy. Three Acts.
M. LAFFITTE VIEIRD,
827 So. 42d Street, Philadelphia, Pa

PHILADELPHIA.

Enormous Profits of the Motion Pictures—Vaudeville and Picture Houses in Full Operation.

PHILADELPHIA, July 1.—Vaudeville houses and the moving picture theatres are doing all the theatrical business in the Quaker City nowadays. They are coining so much money that from the profits of the past two years from one theatre, the Moving Picture Company of America has purchased the Victoria Theatre at 913-15 Market Street, which they have rented on a twenty year lease for $28,000 a year net. The purchase price is reported by Felix Isman to be $600,000, of which amount a large proportion is retained by a first mortgage.

With the return of the old favorites the Orpheum Players at the Chestnut Street Theatre are doing a big mid-Summer business. A revival of Arizona was the attraction this past week. A newcomer, E. M. Kimball, made his first appearance, playing with much ease and ability the role of Henry Canby, the cattleman. William Ingersoll as Lieutenant Denton was a brilliant example of effective acting. Wilmer Walter took the part of the villain, and Carson Davenport did Colonel Bonham well. Carolyn Gates confirmed previous opinions of her ability by the excellence of her portrayal of the Colonel's wife, while Lottie Briscoe was pleasing as Bonita. Florence Roberts, Percy Winter, and J. Hammond Dalley were all suited to their roles.

Frank Tinney, a Philadelphia product, remained over from last week at Keith's and received a more cordial welcome than ever. He arouses a great deal of interest by making wholesome fun out of nothing, and creates the heartiest laughter heard on Chestnut Street for many moons. Julia Frary of the Slim Princess co. furnishes the artistic feature of the bill by singing three tuneful songs in a most refreshing voice that gives a sense of something more than mere mechanical vocal ability. Billy Montgomery, the facile pianist. Florence Moore, comedienne, the Clark Sisters, and Billy Farnum, vocal trio. Howard, the clever ventriloquist, the Van Der Koors, and the Pianos are other headliners in Harry Jordan's varied and entertaining bill.

Seasonable weather has attracted the crowds to the various parks, and Willow Grove, Woodside, White City, and Washington Park on the Delaware are all doing a big business. At Willow Grove a new scenic called the Whirlwind Coaster has just been completed, and it is the most daring ride that one would want to take, and has proven the most popular of all the amusements. Theodore Thomas Orchestra, Fred'k A. Stock, conductor, concluded a stay at Willow Grove this week.

Paid in Full will be produced by the Chestnut St. Stock company week beginning July 3. Keith's bill includes Jolly Tom Waters, one of the best monologists in vaudeville who has just returned from an extensive tour to the coast. The William Penn has closed for the Summer season.

The moving pictures of the coronation will be exhibited here at the Garrick, week of July 3, and will attract considerable attention.

Frederick G. Nixon Nirdlinger, former manager of the Park Theatre, has sailed for Europe. Nixon and Zimmermann have purchased a controlling interest in the Jumbo Amusement company, which owns the big moving picture theatre at the northeast corner of Front Street and Girard Avenue. J. SOLIS-COHEN, JR.

SALT LAKE CITY.

Mrs. Fiske and Company Highly Appreciated Here—The Daniels Partially Destroyed by Fire.

At the Salt Lake Theatre the engagement of Mrs. Fiske and the excellent Manhattan co. June 23, 24 in Mrs. Bumpstead-Leigh proved a great treat as the closing number of the season. Audiences were enthusiastic and, while paying their homage to Mrs. Fiske in numerous calls, did not overlook the clean cut and satisfactory work of the entire co., where even the servant girl is a finished artist. Malcolm Duncan as the tombstone agent and Cyril Young as the serving man each gave well identified characterisations. Edith Barker and Kathlene MacDonell were graceful and easy. Florine Arnold and Helena Van Brugh each gave clever glimpses of human nature. Janet Lee, George D. Parker, William H. Boyd, and E. Owen Meech were even and satisfactory. Houses were good—in fact very good in view of the fact that the Summer resorts are all running full blast.

Manager George D. Pyper, of the Salt Lake Theatre, has gone East in the interest of the Mormon Tabernacle Choir's tour to New York this Fall. Manager Pyper will arrange for the appearance of the choir in as many of the larger cities as found advisable after consulting with the various promoters of such affairs. The choir will consist of over two hundred bona fide singers, besides the various soloists and instrumentalists. This means that under any reasonable circumstances Prof. Evan B. Stephens will at all times have on the platform two hundred people who can sing.

The Daniels Theatre added another chapter to its history, when it was for the second time destroyed internally at least, by fire. Three fires, of which two have been disastrous, have been its lot. Max Daniels is at present out of town, and it is not known what will be the next move. It is said to have been heavily insured.

The Great Moorish Pavilion at Saltair Beach on the Great Salt Lake has been given a new coat of paint, the roofs and towers being of a rich dark green and the buildings of ivory white. It gives it a very beautiful appearance. More than a carload of paint was used.

At the Casino Swor and Westbrook have been entertaining audiences with their singing and dancing. The Mellish Brothers were also popular in a white and black face unique musical instrument act.

Weather has been somewhat cool so far this season and resorts have not been having as good business as hoped. Business generally good, however, and no doubt will pull up a good season. C. E. JOHNSON.

DENVER.

Fealy-Durkin Company Drew Well—Fine Company at Elitch's—Vaudeville Attractions.

The Fealy-Durkin co. at the Orpheum was seen to good advantage June 19-25 in The Middleman and Billy. The co. showed ability and played to good houses throughout the week. Love Watches 26-2.

A Woman's Way proved popular at Elitch Gardens 18-24, splendid business being done. The present co. is one of the finest the Gardens have boasted of for many years. The Fourth Estate 25-1.

The bill at the Majestic 24-30 includes the following acts: The Balambos, Norton and Russell, Violet MacMillan, Bruce Morgan and His Piccadilly Johnnies, Carl McCullough, and Nat Nazarro and co. Good business being done. W. EARL ALKIRE.

THE GOOSE GIRL.

Baker and Castle have selected Virginia Ackerman to play the title-role in their forthcoming production of The Goose Girl.

Brian Darley a protege of George Rignold and later leading man with Sir Henry Irving and Forbes Robertson is to play the imperious grand duke in the same production, and Joseph J. Clancey has been selected to play Grumbach.

HERBERT—WHEATLEY.

The news that Jane Wheatley married Galweg Herbert some little time ago will be a surprise to their friends. Miss Wheatley is now leading woman at the Shubert Theatre, Indianapolis. Mr. Herbert recently was light comedian with Virginia Harned in her new play, The Woman He Married.

RECORD OF DEATHS.

Charles T. Jones, who died in Brooklyn on June 26, at the age of seventy-six, was born in Cardiff, Wales, in 1844. After coming to this country he went into the shipping business with his brother. He was a member of the New York Produce Exchange, the Montauk Club, and the Amaranth Dramatic Society. He leaves a widow and a brother, William.

Mortimer McKim, an old-time actor, died at the New York Hospital on June 25, of dropsy. He was a native of Keokuk, Ia., and for many seasons played in the companies of E. E. Rice and Harry Lacy. His last engagement was with Home Folks about five years ago, playing the part of Hank Haskin.

Mary Lawton, who died in Washington on June 20, was the author of several plays privately produced. Her grandfather, General Horatio E. King, was formerly Postmaster-General. One of her intimate friends was Rose Kingsley, daughter of Canon Kingsley

Lillian Heckler, who died at the home of her sister, Mrs. Cecil Giles, of Inwood, N. Y., was a daughter of Gus Heckler, at one time manager and editor of the New York *Dramatic News*. Her other sisters are Nettie and Grace Heckler.

NOTES OF VARIOUS ACTIVITIES.

Father and the Boys, the comedy by George Ade, played for the past two seasons by William Crane, has just been released for stock. This is the first time this play has even been offered to the stock houses of the United States. Besides Father and the Boys, the other Ade pieces offered for stock purposes are Just Out of College, The County Chairman, The College Widow, and Artie, all offered by Sanger and Jordan.

Malcolm Owen, light comedian and juvenile, now with the Lee Baker Stock company at the Shubert Theatre, Minneapolis, Minn., made a notable hit as Monsieur Victor Gallifard, the French aviator in James Montgomery's farce, The Aviator. Mr. Owen was also praised for his performance of Willie Houseman in The Dollar Mark.

CORRESPONDENCE.

(Received too late for classification.)

TEXAS.

TEMPLE.—AIRDOME (A. Vogel): Lemly-Gibson Musical Comedy co. June 5-10; good, to fine business; well pleased. Ina Lehr Stock co. 12-17 to bad business. Newton Stock co. 19-24; fair, to well-pleased capacities; S. R. O. 24.—ITEM: Frank Lucas, manager of Majestic theatres Nos. 1 and 2, has closed No. 2 on account of light business, but will reopen about Sept. 1.

CANADA.

HAMILTON, ONT.—MOUNTAIN (George H. Summers): Summers Stock co. presented Lena Rivers June 26-1 to capacity audiences.—RED MILL (J. C. Belmont): High-class vaudeville acts and motion pictures featuring the 500-mile Indianapolis Sweepstakes. Automobile races 26-28; crowded to the doors.—UNDER CANVAS: Young Buffalo's Wild West 4.

In Memoriam

GILBERT.—In loving memory of my dear mother, Kate Gilbert, June 27, 1905.
KATE BONNINGTON.

Married

ECKSTROM—FERRIER.—Dr. A. Edward Eckstrom and Ivah M. Ferrier, on June 21, in East Orange, N. J.

McKNIGHT—RANDOLPH.—Sanford Case McKnight and Louise Randolph, in Valparaiso, Ind., on June 9.

M'CONNELL — WALLERSTRIN. — Noble McConnell and Dr. Adelaide Wallerstein, on June 28, at Scarsdale, N. Y.

SEARCY—HOFER.—George Searcy and Helen Hofer, in Cincinnati, O., June 27.

STAPLETON—POWERS.—Maurice T. Stapleton and Mary Ellen Powers, in Lockport, N. Y., last week.

Died

HECKLER.—Lillian Heckler, on July 24, in Inwood, N. Y.

JONES.—Charles T. Jones, on June 26, in Brooklyn, aged 76.

LAWTON.—Mary Lawton, in Washington, on June 20.

M'KIM.—Mortimer McKim, in New York, June 25.

MENKE.—Julius Menke, in New York, last week, aged 60 years.

NEW YORK THEATRES.

GEO. M. COHAN'S THEATRE, Broadway & 43d St. Evgs., 8:15. Matinees, Wednesday and Saturday.
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
KLAW & ERLANGER Present
THE PINK LADY
A New Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
LARGE ORCHESTRA AND COMPETENT CHORUS

JARDIN de PARIS
Atop the New York Theatre
SMOKING REFRESHMENTS
ZIEGFELD FOLLIES of 1911
With a Remarkable Cast
CABARET SHOW AT 11:15
ONE TICKET FOR BOTH SHOWS
No increase in prices, $1, $1.50, $2.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

BROADWAY B'way & 41st St. Low Fidelio Lessee. Tel. 101 Bryant.
Farewell Appearances of the Season
SOTHERN-MARLOWE
(Tour Directed by Mr. Lee Shubert)
Engagement limited to two weeks
THIS WEEK: Mon. & Tues. Evgs. & Wed. Mat., Macbeth; Tues. (Special Holiday Matinee) & Wed. Evg., Taming of the Shrew; Thurs. Evg., Hamlet; Fri. Evg., The Merchant of Venice; Sat. Mat., Romeo and Juliet; Sat. Evg., Twelfth Night.
NEXT AND LAST WEEK: Mon. & Thurs. Evgs., Romeo and Juliet; Tues. Evg., Merchant of Venice; Wed. Mat., Taming of the Shrew, Wed. Evg., Hamlet; Fri. Mat., Macbeth; Fri. Evg., Twelfth Night.
NO PERFORMANCE SATURDAY, JULY 15
PRICES, 50c. TO $1.50
Curtain 8 P. M. Sharp Evenings and 2 P. M. Sharp Matinees.

CASINO B'way and 39th St. Tel. 3846 Murray Hill. Prices 50c. to $2.00. Evgs. 8.30. Matinees Wed. & Sat. 2.30.
PHENOMENALLY BRILLIANT STAR REVIVAL OF GILBERT & SULLIVAN'S COMIC OPERA
PINAFORE

At Picturesque Interlaken
Beautiful 12-Room Stucco Dwelling—two baths. Plot, 100x184—large shade trees—near station—Ocean and Deal Lake. Sacrifice price.
OWNER, 437—30 Church St.

DATES AHEAD

Received too late for classification.

AUDITORIUM STOCK (Harry Spear, mgr.): Los Angeles, Cal., July 10-indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Kansas City, Mo., July 16-indefinite.
GRAND OPERA HOUSE ORCHESTRA (Al. E. Gaylord, conductor): Steeplechase, Rockaway Beach, N. Y., indefinite.
GREAT WESTERN STOCK (Frank B. Dare, mgr.): Ft. Worth, Tex., July 3-indefinite.
LINCOLN PARK STOCK: New Bedford, Mass., June 26-indefinite.
MACK, WILLARD, STOCK: Vancouver, B. C., July 3-Sept. 15.
MANHATTAN MUSICAL STOCK: Springfield, Ohio, June 4-indefinite.
PRINGLE, DELLA, STOCK: Seattle, Wash., indefinite.
PRYOR, ARTHUR, BAND (Don W. Stuart, mgr.): Asbury Park, N. J., July 2-Sept. 10.
ROYAL VENETIAN BAND: Ocean, Long Branch, N. J., July 1-indefinite.
STERLING STOCK (Sterling & Wilson, mgrs.): Grimsby Beach, Ont., June 26-Sept. 2.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

LOS ANGELES.

Two Important Events Noted—New Company for the Auditorium—Park Notes.

Two big events are slated June 26-3. The first will be the engagement of Mrs. Fiske at the Mason Opera House in her late Eastern success, Mrs. Bumpstead-Leigh, and the advance sale for seats shows more than ordinary interest. The other event is the opening of the new Orpheum, which is said to be one of the finest and most elaborate on the circuit. The entire lower floor, together with the boxes and lodges, were auctioned off at high prices, and the proceeds over and above the house price will be donated to the work of the Associated Charities.

At the Belasco 19-25 Merely Mary Ann is in its second week, playing to good houses. This play has been a source of enjoyment to local theatregoers, and their indorsement has been a credit to the box-office. The principal role was taken by Marjorie Rambeau, in which she was quite a decided success. All of the remaining members were well cast, and the entire play moved with a smoothness of the traveling organization. Next week will witness the first production in this city of The House Next Door. Hartley Manners, the author, will arrive here within the next few days, and will superintend the final rehearsals.

Pierre of the Plains is in its second week at the Burbank, with Richard Bennett cast in the title part. This is not the first time we have had the pleasure of seeing Mr. Bennett in this piece, and notwithstanding the patronage has warranted a two weeks' run. All of the favorites are noted in the cast, and their past experiences in this play have enabled them to give a very smooth production. Mr. Bennett personally is a great favorite here. Commencing 26 will be the first production on any stage of James Montgomery's new comedy, Jimmy, Jr. Miss Rambeau has resigned her position with the Belasco co., and it is reported that she will be leading woman with the new organization backed by William Boyle and Mr. Stoermer, which will open at the Auditorium some time next month. Gossip has it that on the roster will be found Joseph Galbraith, Beth Taylor, Charles Gyblin, and several other Los Angeles favorites. To fill Miss Rambeau's position with the Belasco co. Thais Magrane is to return as leading woman.

The new Luna Park, under the management of the Thompson-Snow Co., opened last week in a blaze of glory. In addition to the long Scenic Railway and Shooting the Rapids there have been added many new features and innumerable concessions, together with a large concert band, and as the park is but a five minutes' ride from the centre of activities, the nightly crowds have been far in excess of the heretofore patronage.

DON W. CARLTON.

FRESNO.—BARTON OPERA HOUSE (B. G. Barton): Ethel Barrymore 16.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures and vaudeville June 18-24; good business.——UNDER CANVAS: Cole and Roger's Railroad Shows 24 to capacity.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Hunter-Bradfords offered the Kyrle Bellew's success, Raffles, for week of June 19, and the result was gratifying to both management and spectators. This excellent co's interpretation of the sensational detective-thief story again displayed their artistic versatility. Orlando Daly, Jean Galbraith, Marion Lorne, Ferdinand Munier, and Messrs. Stelland and O'Brien played the principal roles with great earnestness and evidence of careful study. The remainder of the co. contributed most creditable work.——POLI'S (S. Z. Poli): The City which had its opening presentation here before its metropolitan run, proved a drawing card 19-24 and good and conscientious acting was displayed by all the members of the co. Edmond Elton, J. C. Briggs, J. J. Kennedy, Helen Tracy, Carl Anthony, Cliberta Fanst, Frank Sheridan, and Margaret Greene received the highest praise from the large audiences for the fine performance they gave of the thrilling drama. The Blue Mouse 26-1.——ITEMS: The Hunter-Bradfords will present a new comedy-drama week of 26, The Girl He Overlooked, by Roger Huntington, Jr. It depicts life in the metropolis at the present day and later will be given a Broadway run.—John Westley, of the Poli stock, has been indisposed of late and remained out of the cast of The City. He will rejoin the co. 26.—Ringling Brothers and their attractive tent show "packed 'em" twice 22.

A. DUMONT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): The Virginian did big business June 26-1, and additional players were drafted for the week.——LYRIC: Despite mid-Summer heat this house opened 26 with excellent prospects. Unusual value for the money is represented in the bill, which included Arthur J. Horwits, seventeen-people act. A Night in Bohemia, with Blanche Curtiss, Carl Willis, and C. J. Gettings, aided by what the press agent describes as "Girly Daxlers" (Max Spiegel, please note the phrase for next season's College Girls announcements!), Four Brothers Rivers, Mr. and Mrs. Ernest Cortes in The Tamer, Clinton and Nolan, and Lillian La Rey, are others of the bill which includes daylight photo plays and boasts of a full orchestra under Professor Davis. That's "some show" for 10, 15, and 25 cents.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Frank Hogan): The Fielder-Brown Associate Players June 26-1, presented Are You a Mason? to good business. Frank Fielder as Perry extracted every possible laugh from his lines. Hal Brown also had a laugh batting average that would put the mighty Wagner to shame. Mae Desmond as Mrs. Perry placed more laurels to her credit. Caroline Morrison as Mrs. Bloodgood made good with a vengeance. Eugene Shakespear introduced himself in a very clever female impersonation. Caryl Gillin as Ham put over some very excellent work. The Prince of Liars 3-8.——ITEMS: Thursday night was Masonic night, and as a result they packed 'em in.—Leo Dietrichstein was an interested spectator during the week.—Frederick Van Rennsalaer closed 24.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Increased attendances warmly greeted the crackerjack bill June 24-29. The Koppes, Lelia Cautna, Friedland and Clark, Shaw Twin Sisters, Musical Spencers, O. W. Littlefield, Lamaise, Quail and Blaise. The success of this venture brings another 1.

MERIDEN.—POLI'S (Thomas Kirby): Poli's Stock co. closed a very successful week June 24, presenting The Girl of the Golden West, Charley's Aunt 26-1 to good business. The Heart of Maryland 3-8.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Dark.——ORPHEUM (C. A. Leach): Jay Boxert and Georgia Nelson, Poloff Sisters, Miss Busse and her Toy Terriers, Mae Curtiss, Grace Darnley June 25-1; good bill, to capacity. Klein, Ott and Nicholson, Anna Wood, Fred Zobedie, Elsie Murphy, George Hayes, and the Clancy Twins 2-7.——BIJOU (Frank W. Chase): Lamb and Lamb, George Kesure, Miss Jeannette, Blair and Crystal, Baby Agnes, and Leo Pearce 25-29; pleased good business. Reynolds and Lewis, McNally and Stewart, Great Zola, Robert Ward 26-1.——MAJESTIC (A. B. Hoyt): Hamilton Brothers, Dryer and Dryer, George Morningstar, Lillian De Lac 25-1: fair bill and business.——GRAND: Pictures to capacity.——SAVOY, IMPERIAL, MIRROR, ASTOR, PHOENIX, and DREAM: Drawing well.

GEORGIA.

ATLANTA.—CANVAS THEATRE: Jewell-Kelly Stock co. in The Great Vault Robbery and My Little Partner June 26-1.——ITEM: This new idea in theatre construction has a seating of 2,000 and cost $5,000. It is claimed to be the most complete and up-to-date tent theatre ever constructed. The entire equipment is portable, requiring three cars for the purpose.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): U. T. C. alias The Tour Show, June 21, was a very elaborate affair; the street parade was grand, about forty boys leading dogs of all sorts, sizes and descriptions, behind brass band; the acting of the aggregation was the most ludicrous ever seen on any stage and brought down a well-filled house. The Odored Minstrel Tent Show, 1,000 capacity; every seat sold 22; put up very good show. Second annual assembly Idaho State Chautauqua Association occupy the Pinney 22-3. The Chicago Quartette, opera singers, 22-24; very fine; many encores. S. R. C. houses for the three nights.——ORPHEUM (Filan and Swor): Pictures and team work fair. Idle Hour, Bijou, Lyric, all doing well past week.——1818: Vaudeville and pictures; fairly good business.——NEW BOZ (Fred Bossert): Still continues to be drawing card.——ITEM: Tom Shows got up by Boise Press Club, W. F. Bossner, president.

ILLINOIS.

PEORIA.—AL FRESCO PARK (Mr. Frohsin): Is having fine Summer business; free vaudeville bill and concessions drawing thousands; many excursions are run to park from surrounding towns by rail and water, park being situated next to both. Park is Peoria's only Summer amusement place.

INDIANA.

INDIANAPOLIS.

Jane Wheatley Won Much Applause—Vacation Notes and Items of Interest.

Again the Murat Stock co. scored a pleasing success in Wildfire at the Shubert Murat June 26-1, where their efforts, individually and as a whole, met with the genuine appreciation of large audiences. Jane Wheatley came in for a large share of the honors as Mrs. Barrington, giving a splendid performance that more than equaled the original of the role. Her speech in which she gave instructions to the jockey in the second act was applauded to the echo. While George Allison had little opportunity, he did all that was possible with the role of Garrison, and made an acceptable handsome lover. Leslie Kenyon played to perfection the part of the silly Englishman. It was a gem, and won him flattering applause. Lillian Stignott, the popular ingenue of the co., appeared as Bud, the slangy stable boy, adding another success to her already long list. Frederick Burt made the part of Donovan one of the most popular characters by the big and clever manner in which he handled the role. Joseph Santley played the colored jockey, Chappie Raster, in his usual convincing way that pleased those out front. Louise Gerard came in for considerable attention and applause for her clever and laughable performance of the colored maid. J. H. Huntley played the part of Dr. Woodhurst with splendid success. Chester Beach was excellent as Duffy. Katherine Marmay as Myrtle Wentworth. Jessie Brink as the Aunt. Erville Alderson as Sanderson, Maurice Sullivan as Ralph Woodhurst, and Bernard Randall as the Valet of Raster, played the remaining roles well. Prisoner of Zenda 3-8. The Call of the North 10-15.

The Lyman H. Howe pictures, in the third and last week at the Park, continue to draw large, well-pleased audiences. According to Manager Shafer Ziegler, the theatre will undergo important changes and repairs following the close of the pictures 1. The regular season will open about the middle of August.

The Ben Greet Players and Russian Symphony Orchestra will appear in a Shakespearean repertoire at Broad Ripple Park 2-8, under the direction of Ona B. Talbot.

After an absence of several seasons, Hiawatha will return for its third visit, beginning with two performances 1.

James A. Harris, a leading member of the Dominion Stock co., at Winnipeg, Can., the past season, has returned to his home in this city for the Summer.

John Taylor, who closed his vaudeville engagements in Iowa, returned 27 for a three weeks' visit with his parents, Dr. and Mrs. J. H. Taylor, at the Chalfant, after which he will resume his tour. Their daughter, Margarey Taylor, who closed her season with The Commuters co. recently, will arrive 2 for a visit with her parents.

Florence Webber has returned home for a visit with her parents after a long engagement in the leading role of The Climax. Miss Webber, who has been on the stage but a few years, has signed with Oscar Hammerstein for three years. She will leave for New York in August, to begin rehearsals in Naughty Marietta, in which she will sing the leading role.

PEARL KIRKWOOD.

IOWA.

DES MOINES.

Good Bills and Business for the Week—Morey Stock Company About Ready for Business.

Ingersoll Park continued a satisfactory business the week of June 25-3 with a condensed musical comedy in three scenes as the headline attraction. It was entitled The Flying Dreadnought, and represented a trip from Coney Island to the North Pole in twenty minutes. There were six dancing girls and numerous song hits. A bicycle act by the Schaar-Wheeler Trio, H. T. McConnell, comedy monologist; Bobbie Zeno and Eva Mandell, That Entertaining Pair, and De Mora and Graceta, acrobats, completed the programme.

The Majestic's bill for the first half of the week 26-2 was headed by Harry Boutin and co. in Straight and Crooked Magic. Beginning Thursday, Franklyn Clifford and co. in The Littlest Girl was featured.

At the Airdome the Morey Stock co. put on A Girl's Mistake for the first half of the week and Plain Fritz the latter half. The attendance continued excellent.

B. F. Elbert and J. A. Getchell, who recently bought the Klaw and Erlanger contracts and who own the Princess, Majestic, and Unique theatres in Des Moines returned 22 from a trip East. No announcement would be authorized by them until W. H. Powell, their publicity agent, came back from his vacation trip.

It is understood that a complete cast for the stock co. at the Princess will be announced, and that the plans for the reconstruction of both the theatres, the Burchel and the Princess, will be given out immediately following further conferences with the architects.

H. M. HARWOOD.

FORT DODGE.—AIRDOME (D. Barnetta): Vaudeville June 26-1 drew well.——MAGIC (Carl Hepler): Vaudeville and photo plays 19-25; big business.——EMPIRE (D. Barnette): Dr. Volta and fine pictures drew well 19-23.——NEW PRINCESS: Masons have just begun laying foundation. The McClures of St. Louis were awarded the contract.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Ernich): The White Dramatic co. had good business week ending June 24. Plays given: Peaceful Valley, On the Rio Grande, Under the Tiger's Claw, A Pair of Kids, A Convict's Sweetheart, and The Cowboy and the Thief. The Nickerson Stock co. 26-2.

WINFIELD.—AIRDOME (G. G. Garr): The Ferguson Bros. Stock co. June 17-24: list of plays: Bigos, The Iron Hand, Sheridan Keene, Detective, Our Boys, Hazel Kirk; good business; well pleased. Bonham Hypnotic Comedy co. 26-1.

LOUISIANA.

SHREVEPORT.—THEATRE:——ITEMS: Saenger Brothers, owners and managers of this beautiful house, wish to deny the rumor that their theatre will close. It was at first contemplated to close down for the Summer and run only motion pictures until the Sullivan and Considine Circuit in this section reopened. The Saenger Theatre since its opening has been under the direction of Sullivan and Considine.—For the Summer months T. O. Tuttle, the Southern agent of Sullivan and Considine, will book the Saenger Theatre; some time in August the Sullivan and Considine big circuit will reopen, and will then book this theatre as in the past, and promise the management bigger and better vaudeville than ever.—The Sullivan and Considine Circuit has recently acquired a number of new theatres in Texas and Oklahoma, which will now give the big acts sufficient time to justify their coming South.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Moving pictures and vaudeville. Lillian Bonner, soubrette, in character changes and illustrated songs June 18, 19: a good bill to big business; pleased. Commencement exercises of St. Joseph Commercial Institute 20. Regular weekly drawing and awarding of prize of $5 in gold 21. Biograph masterpiece, Enoch Arden, 22. Paddock and Paddock, vaudeville, 23, 24; fair.——HAPPY HOUR (Tregagnier and Boston): Pictures and vaudeville. Ora Dalferes in illustrated songs gave satisfaction. Regular weekly drawing and awarding of prize 21. Edison's famous Alda 23: well patronized. Amateur bill 28: good.

MAINE.

PORTLAND.—KEITH'S (J. R. Moore): The stock co. lived up to their reputation for good work in the production of The Mills of the Gods June 26-1; it was a great success artistically, and was productive of big business for the week. Sidney Toler as James Clark alias Richard Harper had a strong part, which he played in a convincing manner. Joseph Laurence as Frederick Payton had one of the best heavy roles of his local career. As Catherine Gordon Belle D'Arcy was a picture of personal beauty and superb genius, her portrayal of the heroine was a fine piece of finished acting. Marie de Grace and Mr. Jameson, new comers in the co., made friends from the start by their fine work. The minor roles were all well taken. The Lily, with Belle D'Arcy in the title-role, 3-8.——GEM. PEAKS ISLAND: The musical comedy, The Green Bird, 24-1 scored an instant hit. The co. is an exceptionally strong and well balanced one; good business. The Christy Girl 3-5.——CAPE (R. V. Phelan): A crowded house greeted the favorites of last year, and also the new faces, in The Girl Question; good business for the week. The Red Mill 3-8.——RIVERTON PARK: The Aero Girl 26-1 opened the rustic theatre; a good drawing card for the week.——PORTLAND (J. W. Greely): In spite of the Summer openings had big business for the week. The Five MacGregors, the headline act, one of the best seen here lately.

BRUNSWICK.—UNDER CANVAS: Fireman's Carnival June 26-1 opened to big business.

BANGOR.—UNDER CANVAS: California Bill's Wild West 6; promises big entertainment.

MARYLAND.

BALTIMORE.

Aborn's Engagement Again Extended—Personal Mention and General News.

Despite the fact that the past week was announced as being the final one for the season of opera in this city by the Aborn co., the management has again been prevailed upon to make a further extension, owing to the phenomenal success of the performances of the co. in this city, although it is quite certain that the co. could occupy Ford's for the remainder of the Summer with most gratifying results, if other arrangements had not already been made, which will interfere with the engagement. The present engagement will close the house for an overhauling, but will reopen 24 for a four weeks' season of Hoyt's pictures, followed by the regular theatrical season. For week June 26 the management made a decided change, substituting one of their light opera co's. for the grand opera co., which has been occupying Ford's for the past ten weeks. The personnel of the new co. includes several favorites whose work is familiar to the Aborn patrons from their several visits during the past seasons. The perennial Robin Hood was the work chosen, and, as usual, received a very enthusiastic reception from a crowded house. Blanche Morrison, Harry D'Orsell, Forest Huff, Phil Branson, George Frothingham, George Shields, Fritzi Von Busing, and John R. Phillips are heard in their familiar roles.

Robin Hood will no doubt bring the season to a successful close, which will go down into theatrical history as the most remarkable engagement ever filled by a co. in this city, being a tremendous financial and artistic success in all respects.

The World's Travel Pictures are on view at the Academy of Music, and drew large houses at the night performances during the past week. One of the most interesting pictures show the steamship "Olympic" in course of construction, and her arrival in New York Harbor on her maiden voyage.

The Boston Ladies' Orchestra is nearing the end of its engagement at Bay Shore Park, much to the regret of local music lovers. As mentioned before in these columns, this organization gives by far the most finished and artistic performances of any musical organization heard here during the Summer amusement season.

I. BARTON KREIS.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Stock co. opened the Summer season June 26 with From Rire to Son as the opening bill, and met with much success; co. very good and performance gave satisfaction to large attendance. Nellie Gill, who revealed marked dramatic ability in her portrayal of the heroine role, made a profound impression. Her voice and beauty won all hearts. W. W. Henry acted with skill as the gambler-miner in search of his daughter, while Messrs. Brooks, Malbey, King, and Thayer were satisfactory in their respective parts. Particular mention should be made of Helen Corinne, who as Amelia Stanton, delighted every

TICKETS
COUPON AND STRIP
THERE IS BUT ONE BEST—THOSE MADE BY
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

SCENERY
Productions
INKO DYE
Built and painted to order. High class work at moderate prices. For Vaudeville Acts. Best Trunk Scenery on the market.
Murray Hill Scenic Studio, Murray Hill Theatre, New York. TOM CREAMER, Manager. Telephone, 3843 Murray Hill.

BUSINESS DIRECTORY

SCENERY

THE NEW YORK STUDIOS
"Scenery of Quality"
For Theatres and Halls.
We have never had a dissatisfied Customer!!
Ask any Manager?
Get our prices on Asbestos Curtains, Stage Carpets and Hardware.
Offices, Palmer Building,
424 and Broadway
New York, N. Y.

M. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO.
Great Scene Painting Studio.
417-419 South Clinton Street, Chicago, Ill.
The Largest, Best and Most Thoroughly Equipped Scenic Studio in the United States.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies, Asbestos Curtains, etc.
Third Centre St., Milwaukee, Wis.

P. J. DONIGAN SCENIC STUDIO, 416 South Western Ave., Chicago, Ill. Save money by getting our Prices on Scenery.

COSTUMES, WIGS, Etc.

CHICAGO COSTUME WORKS.—Importers and manufacturers Theatrical Costumes and make-up. 143 N. Dearborn St., Chicago, Ill. Robert L. Weber, John L. Weber. Phone Ont. 6393

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEGEL STUDIOS, 338 West 28th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

ASBESTOS CURTAINS

C. W. TRAINER MANFG. CO., 98 Pearl St., Boston.—Headquarters for Asbestos Curtains, Picture Booths, etc. Write for booklet.

FLAGG
America's Greatest Studios
(29,960 Sq. Ft. of Space)
Corps of Artists Headed by
MR. ARTHUR HURTT
1439 Long Beach Ave.
LOS ANGELES

THEATRE CARDS

GAINESVILLE, FLA. DAIRD THEATRE
J. W. McCOLLUM, Mgr.
Population, 7,500.
A Good Show Town for Good Shows.
Booking INDEPENDENT Shows. Coming this way, write.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

BETWEEN TWO FIRES.—Well known farcical comedy; three acts. M. Lafitte Vieird, 527 So. 42d St., Philadelphia, Pa.

FOR SALE.—Successful play; excellent printing; flashlights; big winner; sickness cause of sacrifice. Owner, MIRROR.

SENSATIONAL drama on famous case; playing to capacity; will sell owing to other business. Success, MIRROR.

STAGE Director—Sketch Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; opening secured. Singers and clever people always in demand. Hallett, Exchange Building, 145 W. 45th.

VIOLINIST—viola, flute; 25 years' experience, wishes engagement. George Kraus, 435 Bank St., Newark, N. J.

one with the archness of her acting. Pert and Pretty, she acted vivaciously throughout. Specialties between the acts enhanced the entertainment, which was of collective excellence. The co. W. W. Henry, Nellie Gill, G. Y. Brooks, Martha Owen, Hazel Corinne, Harry D. King, Joseph Thayer, Dan Mallor, W. H. Malone, and Joseph McGrath, is under the management of Harry D. King, who also directs the stage.—ITEMS: We are in receipt of a copy of Manager A. H. Wood's Tale from the Woods, for which we wish to thank genial J. J. Rosenthal.—The Cotton Centennial 10-24 drew the largest crowds ever seen in this city, and the theatres that were open did a S. R. O. business.—It was a great success from start to finish.—Harrington Reynolds is recovering rapidly from his recent operation.—Colonel W. F. Mason has

BROOKLYN AMUSEMENTS.

Blossom Seeley Had to Make a Speech—Sam Hardy Had an Agreeable Role.

The Brighton Revue, a big bill of twelve acts representing the cream of vaudeville features, selected from musical and other successes of the past season was presented by Manager Dave Robinson the past week. Conspicuous among the array of artists were Amelia Stone and Armand Kaliz in their dainty operetta Mon Amour. Much of the comedy honors of the programme were captured by Cliff Gordon a comedian of rare ability who made his first appearance at the Beach in years. The Bell Family consisting of twelve expert musicians, dancers and singers constituted one of the many big acts. Blossom Seeley, late with Lew Fields in The Hen Pecks, was another star on the bill. Miss Seeley scored a triumphal success and after repeated encores was called upon by the audience to make a speech before they would let her go. The Battle of Bayrum was the vehicle in which Al Bloom and Ed Gallagher excited the laughs. Another pair of comedians who are big favorites with New Brighton Audiences were Conroy and LeMair. Others on the bill were Kit Carson, Billy Watkins and Williams Sisters, Little Lord Roberts, and The Dorians.

Good mixed audiences and a bill of exceptional merit marked the second week of the season at the Brighton Beach Music Hall. First in importance was Frank Keenan and co. in an intense one-act play of New York life called Man to Man. Mr. Keenan's talent as a character actor has abundant opportunity in the role of Jim Drab, a creature of the slums, and several times the big audience was carried away by the intensity of his acting. James J. Corbett gave an amusing monologue telling many of his experiences while in the ring and also some laughable incidents of his travels in this country and abroad. Sharing with Corbett for second honors came the Six Musical Cuttys in their really great instrumental specialties, though they are pleasing singers as well. One of the talented sisters played a cello solo most charmingly and for an encore she gave an exquisite selection with violin obligato by another sister. Nat Haines and Will Videocq kept the audience in an uproar with their nonsense. The Old Soldier Fiddlers played their quaint old melodies of antebellum times and were heartily encored. Rosa Crouch and George Welch offered an enjoyable musical novelty introducing some dancing specialties. Delmore and Onelda in artistic posing on the Japanese balancing pole were clever. Max Witte's Melody Lane Girls sang as charmingly as they looked, which was "some" singing, and Martinettie and Sylvester proved an amusing pair of comedy acrobats. Adele Oswold, the little pink lady, proved a genuine hit of the programme. Louis Reinhard's "rhythmists" also scored heavily in the overture to Rossini's Semiramide.

The Corse Payton Stock co. at the Shubert Theatre last week presented Three Weeks. As Paul Verdayne, Sam B. Hardy displayed remarkable ability and warmth in his love scenes with Elsie Scott, who as the Queen of Sardalia, also gave a very creditable performance. Especially noteworthy was the work of Harry E. McKee as Capt. Mark Grisby. Another feature of the production was the elaborate and artistic stage settings, which greatly enhanced its effectiveness. CHARLES J. RUPPEL.

WASHINGTON.

Interesting Stock Bills—Willard Holcomb's Dramatization of "Lorna Doone."

WASHINGTON, July 1.—The nine weeks' season of opera at the National Theatre by the Aborn co. terminated with this week's performances of Robin Hood, which drew large audiences.

The success of the Columbia Players at the Columbia Theatre continues. This week the co.'s presentation of An American Widow won favor. For the Fourth of July, week What Happened to Jones will be the offering. For the week of 10 The Barrier will be played. Little Lord Fauntleroy is in preparation for early production, with one of the most talented of local stage children in the title-role.

The Merchant of Venice was given an excellent performance during the week at the Belasco Theatre by the Vagabonds' Stock co. Notably strong and artistically proficient was the Shylock of Charles Hopkins and the Portia of Virginia Pearson was charming. The co. will give Willard Holcomb's dramatization of R. D. Blackmore's famous romance of Exmoor, "Lorna Doone." It was not Mr. Holcomb's intention that his play should be staged before next season, when an elaborate production is in view, but Lionel Belmore, the stage director of the Vagabonds, having heard a reading of the play, and being much impressed, at once entered into arrangements for its production. The play will be cast as follows: Percy Standing will impersonate John Ridd, Charles Hopkins will be seen as Tom Faggus, Fuller Mellish as Sir Ensor, Lionel Belmore as Counselor, Sheldon Lewis as Carver Doone, Osborn Searle as Charles Worth, Willard Robertson as Earl Brander, William Connelly as Jan Fry, Charles O. Shaw as Bill Dodds, and Samuel Hines as Jem Slocombe. The role of Lorna Doone will be taken by Mrs. Hopkins (Violet Vivian). Virginia Pearson will appear as Annie Ridd, Mrs. Wheatcroft as Mother Meldrum, Gertrude Agarde as Gwenny Cafrax, and Maude Allen as Mrs. Ridd.

A. C. Mayer, manager of the Casino Theatre, a successful vaudeville house, for the past two seasons, is contemplating the formation of a permanent stock co., to be installed during the coming Winter season.

Bradford and Bradford have sold to the Brodt Amusement Co., the Navy Theatre in southeast Washington. The building is about one year old and cost $12,000. The price paid for it is said to have been $25,000.

Mrs. Adelaide Stanhope Wheatcroft, a valued member of the Vagabonds' Stock co., at the Belasco Theatre, and Julius Kahn, Representative in Congress from California, were members of Joseph Jefferson's co. in 1887, appearing in Rip Van Winkle.

Motion pictures of the coronation of King George V, under the direction of the International Amusement Co., will be exhibited at the Columbia Theatre Sunday night.

The vaudeville at the Cosmos for the week of 3-9 comprise the acts of the Vynos Troupe in The Musical Barnyard; Mark Davis and co. in the comedy playlet, Hans, the Grocery Boy; Castor and Golding; Henry Bobker, the "Boy Behind the Suitcase," and Abbe and Coulter.

Emilie Melville and Nina Melville, of the Columbia Players, are entertaining a tempting offer to make Washington their permanent residence as leaders of the faculty of a school of acting that is proposed to open.

Frank J. Wilstack, of William Faversham's co., is located in Washington for the present, having taken the press representation of the Vagabonds' Stock co. JOHN T. WARDE.

LETTER LIST.

WOMEN.

Alton, Lillian, Mabel Altman.
Baxter, Marie, Gertrude Barrett, H. B. Brennan, Adele Barker, Henrietta R. Brown, Sadie Barry, Gertrude Bondhill, Edwin B. Bailey, Lillian Burkhart.
Clarke, Rachel M., Celia Clay, Fanny C. Combs, Ethel Clayton, Bessie Cottrell, Rose Curry, Ruth Creighton, Belle Chamberlin.
Du Pree, Marie.
Ellison, Grace, Eleanor Earl, Paula Edwardes, Kathleen Erroll.
Franklin, Eleanor, Mrs. B. Fagan, Florence Farr, Mrs. M. Flugrath.
Going, Frederic, Bertha Galland.
Hall, Hazel M., Mrs. Aug. T. Hesse, Elaine Hall, Forrest Huff, Carolina G. Hall, E. Harborrup, Letty Holmes, Lizzie Herbert, Lucia Hartford, Helen Hill, Carroll Hamilton, Mrs. Lottie Hanna.
Johnson, Nora, C. S. Johnson.
Kehn, Lay.
La Mar, Dorothy, Mary Lewis.
Mack, Annie, Grace Merritt, Vivian Martin, Margaret Manners, H. C. de Grace Miller, Eva MacDonald.
Nordstrom, Frances, Hortense Nelsin, May Nash.
Powell, Alma, True Powars, Edith Perdet.
Reed, Eloise and Jane, K. E. Raren, Ollie River, Sythie Radcliffe, Mabel Rowland, Anna Rose, Adele Reed, Josephine Rellis.
Smith, Cecell C., Mrs. Harry Sedley, Estelle Short, Marion Short, Mary B. Smith, Zella Sears.
Theby, Rosemary, Sue Talmage, Clara Thropp, Van Unken, Grace, Muriel Vincent.
Webster, Marion, Josie Williams, Eva Westcott, Miss Wakefield, Jane A. Wallace, Mrs. N. W. Wilson, Marjorie Wood, Jessie Wallace, Justina Wayne.

MEN

Aldridg, Alfred, Wm. H. Atkinson, R. G. Addison.
Bostwick, Herbert, Mr. Bronnell.
Clare, Geo., Irving Cooper, Walter E. Colligary, Joseph Cawthorn.
Decker, Willie, Wm. B. Dupont, Geo. C. Denton, Fred E. Duff, Race Dunrobin, Owen Dunton, Fred Darling, John A. Dewey.
Egan, John J., Joseph Eggerston.
Fitz, Chas., Jno. Fuegler, Carl B. Fleming.
Gardiner, Harry B., J. W. Taggart Gillies.
Holland, E. M., Charles Haines, Thurston Hall, W. L. Hurley, Harold Harwood, Maurice Haswell, A. C. Henderson, Burton Holmes.
Irving, H. B.
Johnson, Orrin, Wm. A. Johns, Donald Jarrett, Jr., Noel Johnson.
Kearney, John L., Edwin Kendall, Stephen King, H. B. Kennedy.
Lebrandt, Joseph, Jack Lawrence, Robt. E. Lee, Corwin Luckmoorer, Sydney Loyd, Charles Lloyd, Billie Lyons, Harold G. Lieber.
Mullen, Brow, James E. Mace, Arthur Mueller, C. S. Morrison, Billie May, Thos. Meegan, Henry C. Mortimer, James W. Mullen, Roy Merrill, Fred E. Mortimer, J. C. Malardy, John McKee.
Owen, Jesse.
Page, Jas. S., Herman Phillips, Hal E. Parker, Francis Powers, Charles J. Pretsch.
Rehill, Harold, Geo. Rolands, M. G. Reynier, James M. Renvie, Frank Rowan, Jack Regan, Doc Rice, Walter S. Remington.
Sheldon, Harry, Paul Schindler, Carlisle Statton, Jerry Sullivan, Earl S. Shwarty, Wm. Stafford.
Tudiwig, Arthur, Harry Travers, Low Tellegen, Richard W. Tucker, Paul Thurehune, Geo. Tallmar, Bernard Thornton.
Vancey, Edwin, Collin Varrey, Gute Vrohman, Carl Voe.
Warren, Archie, Fred Watson, Charles Wurze, Harrr R. Webster, Lawrence Wakefield, Chas. Whitwell.

FOR RENT

THE WINTER GARDEN

(Baronne St., opposite Shubert Theatre)

Suitable for a Theatre, Moving Picture House, or Assembly Hall. Largest seating capacity in NEW ORLEANS.

Equitable Real Estate Co., Ltd.
100 Perrin Bldg., New Orleans, La.

Information Wanted

OF

Clinton Hooker Shafer

FORMERLY OF WEBSTER, MASS.

Money awaits him from mother's estate. Address JOHN S. GOULD, 603 State Mutual Building, Worcester, Mass., or H. F. YOUNG, 230 La Salle Street, Chicago, Ill.

GEORGIA WOLFE

Dramatic and Musical Agency

BRADY'S PLAYHOUSE, 137 West 48th Street

WANTED AT ONCE

Sixteen year old girls; also people in all lines for Summer and Fall productions.

Wanted for PHIL MAHER STOCK CO.

a Juvenile Leading Lady, 5 ft. 4 in. in height. In considering this engagement, do not misrepresent, as this is a gilt edged attraction. You must have good wardrobe, quick study and work for summer salary. Address PHIL MAHER, St. Regis Falls, N. Y., 3d to 8th; Saranac Lake, N. Y., 10th to 15th.

Three Great American Successes
The Little Tycoon Miss Bob White
The Princess Bonnie
For production rights, apply to
WILLARD SPENSER, Wayne, Pa.

FURNISHED SIX ROOM STUDIO and housekeeping apartment to sublet for Summer. Entire or in part. All improvements. Near Centra. Park and Theatre district. STUDIO, care *Mirror*.

NEW BEDFORD.

—THEATRE (William B. Cross): Marlowe, Plunkitt and co., Brevett and Merrill, Joe Opp June 26-28. Capital City Four, Three Madcaps, Arthur Walsh, and pictures 29-1; pleasing large audiences.—HATHAWAY'S (John M. Hathaway, res. mgr.): The Lester Lonergan Stock co. in When We Were Twenty-one delighting capacity business 26-1. Mrs. Temple's Telegram 3-8.—SAVOY (John W. Barry): Nine Krazy Kids creating a riot of fun 26-1; S. R. O.—COMIQUE (H. A. Chenowith): That Comedy Four, Hatch Brothers, Mack and Burgess, Mable Parsons, Lavarnie and Frarce, and pictures; big business 26-1.—VIEN'S (Eugene H. Vien): Maude Delauer, Hawaiian Quartette, and pictures; usual big crowds.—LINCOLN PARK (I. W. Phelps): Lincoln Park Stock co. opened the season 26 in Milton Noble's From Sir to Son to capacity business and scored a hit.—ITEMS: Ringling Brothers World's Greatest Shows exhibited here 22; two enthusiastic audiences filled the big tops.—California Frank's Wild West will be seen here 18.

FITCHBURG.

—WHALOM PARK THEATRE (W. W. Sargent): Whalom Park Opera co. in The Real Widow Brown week of June 26 pleased good business. Billy Clifton as the bogus widow and Joe Monohan as the Baron were good in the principal comedy roles. Georgie Campbell made a dashing widow and did what little she had to do in a spirited manner. His Honor the Mayor 3-8.—BIJOU (Harold F. Jackson): Wood and Lawson, Fred N. Bates and pictures 22-24. Emil Hoch and co., Fred N. Bates and pictures 26-28.—ITEMS: Manager H. F. Jackson, of the Bijou, gave an interesting and instructive talk on Moving Pictures before the Fitchburg Merchants' Association at their regular weekly noonday lunch 27.—A baseball team has been formed among the fans of the Whalom Opera co. which is showing up well under the coaching of Captain Meshechy.—Superintendent Thompson, of the State Normal School of this city, is meeting with very gratifying results with the adoption of motion pictures at that institution, under the direction of chief operator Frank J. Charlton, of the Bijou.

BROCKTON.

—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. June

M. STEIN'S · MAKE-UP
ABSOLUTELY GUARANTEED

26-1; opened in Sham to fair house and gave fine performance. Leigh De Lacy as Katherine Van Riper and John Meehan as Tom Jaffrey did some very good work. William B. Freeman, William H. Dimock, Graham Velsey, Marion Chesterton, and Louise Langdon are deserving of open cities for good work. What Happened to Jones 3-5.——CITY (W. B. Circo): Dorothy Newell, Rose Sheridan-Welch, the Stanleys, Whittier, Ince and co., and the pictures 26-1 to full houses.

HOLYOKE.—MOUNTAIN PARK CASINO (Lansing Ernest): Mountain Park Stock co. June 26-1 in The City; business good; enjoyable performance. Director Willard Dashiell did a fine bit of acting in the character of Rand Senior. Also Franklin George in the character of Hancock. In preparation, Sunday.——UNDER CANVAS: Ringling Brothers' Circus 24 to big business.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): McEwan, hypnotist, June 26-1. Edward Russell Stock co. 10-22.——UNDER CANVAS: Sun Brothers 10.

CALUMET.—THEATRE (J. D. Cuddahy): Olga Nethersole in The Redemption of Evelyn Vaudray June 23 pleased capacity.——UNDER CANVAS: Yankee Robinson Circus 19; two performances; turned people away.

MISSOURI.

KANSAS CITY.

Eva Lang's Engagement Extended—Praise for Gertrude Wagner—Outdoor Amusements.

Such decided success met the efforts of the Eva Lang co. at the Willis Wood last week that Manager O. D. Woodward decided to extend the engagement of the stock co, which had expected to close June 24. Cinderella, the fairy spectacle, which scored so heavily 18-24, was continued 25-1, playing to a series of large and greatly pleased audiences. The production and cast were the same as the preceding week, except that Gertrude Wagner took the "Blue Danube" dancing specialty, which had been so successfully done by Miss Hagar last week. In fact a great deal of the success of the performance is due Miss Wagner, as it was she who trained the big corps of children who made up such an important part in the production. Peter Pan is to be the bill by the same co. 2-8.

The Empress bill 25-1, with two headline acts, was the usual big hit to large crowds at every performance. The place of honor was divided between Robert Henry Hodge and co. and the Orpheus Comedy Four, both of whom scored heavily. Other acts included the Six Imperial Dancers and Roxy P. La Rocca, who found decided favor, while other numbers on the bill fared almost as well.

The biggest day in the present season in point of attendance was 25 at Electric Park, where Ferullo and his famous band opened their annual engagement. This band is perhaps the most popular of the many musical organizations heard here each year, and each succeeding season seems to bring additional popularity to the well known leader. The swimming beach and other attractions, including the vaudeville offering, all did excellent business.

The vaudeville bill at Forest Park found the customary favor 25-1, the acts including Raymond and La Donna, H. Rego, Jack and Naoma Denny, and "Egypt," all pleasing. A big crowd was out Sunday and the many amusements were crowded.

Fairmount Park also had an immense crowd 25, while business during the week was excellent. On the vaudeville bill were Harris and Harris, Elmer Thayer, Lawrence Richardson, Harry and Edna Rose, Joseph Kelly, and Rose Price. Boating, bathing, etc., were very popular with the crowds.

Ruth Peebles, who is shortly to take Sallie Fisher's role in The Heartbreakers, now running in Chicago, is in Kansas City visiting relatives and friends. Miss Peebles is a former Kansas City girl. D. KEEDY CAMPBELL.

ST. LOUIS.

Little Boy Blue Seen for First Time and Approved—Record of the Week.

Little Boy Blue, an adaptation from the German by A. E. Thomas, is the offering at the Delmar June 25-1. This was the first presentation on any stage. Because of the many obstacles with which the co. had to contend there was scarcely a chance to make an accurate estimate of the true value of Mr. Thomas' labors. He has furnished much bright dialogue and good music. Ann Tasker appears as the star in the role Daisy. Georgia Caine, who was to appear in the stellar part, due to shortness of time, side-stepped, allowing Miss Tasker to take the leading role. Mark Smith brought a good deal of comedy out of the role of Dupont, a French Detective. Frank Mandeville deserves special credit for his expert handling of the score, which is generally tuneful. The production is adequate and the chorus well drilled.

Amelia Bingham and Rot. Conness are taking the leading roles in The Nigger which was put on at the Suburban 25-1. Mr. Conness as Phil. Morrow bore the responsibility of the production and emerged from the test triumphantly. Harry Penwick does some of his best work of the season as the brusque, bullying distiller, and Julia Morton made the old negress effective. Miss Bingham's playing as Georgina is the most effective of her present engagement. Marguerite Clark opens a season of stock commencing 2.

The Man on the Box at West End Heights 25-1 was put on by Mrs. Jossey Stock co. and won the approval of the audiences.

Vaudeville at Forest Park Highlands very good. Fun in a Schoolroom is the feature bill. There are some three or four acts of very good quality. 25,000 people who attended Forest Park Highlands on the 25 were held spell bound by Esther Delaur's wonderful soprano voice, which ranges from F below the staff to B flat above high C. VIVIAN S. WATKINS.

ST. JOSEPH.—AIRDOME (C. U. Philley and R. Van Houten): The Thomas Players in The Squaw Man June 18-24 won great favor with capacity audiences. Ethel Kellnar as Lithe Hal, Kathryn Stevens as Countess of Kerhill, Louis Thomas in the star part, and Frank M. Thomas as Big Bill, were excellent in their parts. Romeo and Juliet 25-1.——ITEMS: Eddie Newton, the author of Casey Jones, is visiting relatives in the city, and is being strenuously entertained by his friends.—Word has been received here that Harry Holmes is to manage the local Pantages Theatre here during the coming season. Billy Weston, the manager last season, goes to New York as the Eastern representative of the Pantages Circuit, while Harry Beaumont, who managed the local house, preceding Weston, will be general manager, with headquarters at Denver.

KIRKSVILLE.—AIRDOME (H. S. Swaney): Lester Martin Players June 12-17; big business. Kershaw-Stone Stock co. 19-24.——NORMAL CAMPUS: Coburn Players 27, 28; three performances.——UNDER CANVAS: N. J. Loos Carnival co. 19-24; business fair. Great Wallace Shows 4; town and country heavily billed.

JEFFERSON CITY.—AIRDOME (W. J. Edwards): Tolson co. June 19-24; good co. and fine business. Plays: Battle of Life, Girl and the Duke, Lena Rivers, Child of the Surf, Nell Gwynn, Price of Silence. De Armond Sisters co. 26-1.

MEXICO.—AIRDOME (L. E. Anthony): The Knickerbocker Stock co. June 19-24; good co.; business continues good. Bartholomew's Associated Players 26-1. Culhane's Comedians 3-7.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Chene's Quartette, the Manning Sisters, Florence Brown, ballad singer, and the regular reels closed week June 18-24; good attendance. The Delmas, acrobatic comedians; Terese Miller, singing and dancing comedienne, were the new turns for first half of 26-1, and pleased well.

DOVER.—CENTRAL PARK RUSTIC THEATRE: Opened June 26 with J. W. Gorman's Alabama Troubadours to good and satisfied audiences.

NEW JERSEY.

JERSEY CITY.

Whitaker Stock Company Closes at the Orpheum—Aborn Company's Hit.

The Lost Trail, an excellent Western military drama, was staged in a capital manner at the Orpheum Theatre June 26-1, when Raymond Whitaker and his capable stock co. commenced its last week of the Summer season to fair business. The play was well handled, the pictures were good, and the co. worked hard for success. Raymond Whitaker as Bud Larrobee had a part that was made to order for him—that of a devil-may-care Westerner, and he put life and animation into his work. Harry B. Castle as the General was warmly welcomed back by the patrons, and he played the part in a dignified manner. Neil Barrett as a real villain was the goods, and he was hissed even by his many admirers. He was ably assisted in the dirty work by Emory Blunkall. Laura Stone as the Indian squaw was fine, and she proved during her stay here that she is a first-class character woman. Robert Webb Lawrence as the stage driver was at home in the part, and his rough and ready manner was typical. Florence Hill as his daughter was full of ginger, and she is a real soubrette. Margaret Pitt as the General's daughter was, as usual, a competent leading woman, and played her part with refreshing vigor and pathos. The other parts were well handled by Robert A. Lothian, John Alexander, Bob Spooner, R. E. Breese, and Julia Varney. Commencing 3, the house will be devoted to moving pictures and vaudeville for the rest of the Summer, and Dick Sweeney, the advertising agent of the house, will be much in evidence.

Jacob Brunner, orchestra leader of the Orpheum Theatre, will assume a similar position at the Metropolis Theatre, New York, 3.

Florence Hill, Nell Barrett, Bob Spooner, Raymond Whitaker, and other members of the Spooner Stock co. will take a much needed rest until next season.

That rollicking musical play, Little Johnny Jones, was presented by the Aborn Comic Opera co. in the Alfresco Theatre at Palisades Park 26-2, to fine patronage. The acting was good, and the musical numbers were well rendered. The stage settings were immense, and the presentation was one that gave the best of satisfaction all around. Charles Brown was fine as Little Johnny Jones, and all the parts were capably handled by Robert Leit as the Unknown, Olga Von Hatzfeld as Goldie, Frank Burbeck as Anthony, William R. Forrester as Sing Sing, Florence Morrison as Mrs. Kensworth, E. Colt Albertson as Hapgood, Frank Garfield as Jenkins, Harry A. Pearson as the Inspector, Ada Clifford as Florabelle, and May Newman as Bessie. The outdoor attraction at the park consists of Arthur Holden in his spectacular high dive; on the free vaudeville stage are the Duffin-Redcage Troupe of Aerial Performers; the Jungan Family of Six Wire Performers; Lew Palmer, a clever juggler; Frank Goodale's Airship, and Professor Lo Zito's Royal Italian Guards Band. Irene Franklin will be the guest of Schenck Brothers, proprietors of the park, 30, when all red-haired children accompanied by a parent or guardian will be admitted free. The 30th is to be known as "Red-Hed" day. Mlle. Modiste will be the opera 3-8.

James Eddy, a lilliputian of this city, has signed for three years with Frank Calder, manager of The Ducklings Burlesque co., on the Western Wheel. Mr. Eddy will play a part and do a roller skating specialty in the olio.

Joe Madden, Irish comedian, of this city, will soon leave here to commence season with the New Century Girls Burlesque co., which opens at Philadelphia.

Richard A. Wolff, stage-manager of the Bon Ton Theatre here, is playing a small part (that of a waiter) in a vaudeville sketch at that house now, and he makes a genuine hit.

WALTER C. SMITH.

BURLINGTON. — AUDITORIUM (Charles M. Lanning): Creature, the mad musician, headlined an interesting vaudeville and picture bill June 24. The programme pleased and drew the usual large attendance despite warm weather. Vaudeville 1.——ITEMS: The local Lodge of Elks, No. 906, have completed preparation for their pilgrimage to Atlantic City to attend the convention of that order in July. They will be accompanied by Iron's Metropolitan Concert Band.—The Players' Club, of Beverly, N. J., whose success has been most pronounced in the presentation of dramatic plays, have taken steps toward a permanent organization.—Thomas Massey, of this city, the popular director of Taylor's Opera House Orchestra, Trenton, N. J., will fill a professional engagement at Lakewood, N. J., during the months of July and August, and incidentally listen to the murmuring of old Neptune.—Odd Fellows' Night will be fittingly celebrated by a picture and vaudeville performance at the Majestic Theatre 13.—Frederick Brelsford, whose six feet of good humor is always in evidence on night of attractions at the door of the Auditorium, is making a prolonged sojourn at Atlantic City for the benefit of his health.—George Hoover, ticket taker for the picture offerings, is off for a limited stay at Cape May.—James Barton (El Barto), the well-known vaudevillian and wizard, has again left for fields anew and other bugs to conquer.—Edward B. Hulse, under whose management the Opera House at Mt. Holly, N. J., is successfully run, has discontinued vaudeville for the Summer.—Rancocas and Bartlett's Island parks are attracting their quota of amusement seekers, particularly the latter, the only summer resort which affords a twenty-mile sail for Philadelphians.—The Cowboy and Indian Frontier Celebration, recently held at Cheyenne, Wyom., was a feature film at the Majestic 28, 29. J. WILL BURR.

UNION HILL.—HUDSON: Jane Cowl resumed her position as leading woman of the Hudson Theatre Stock co. June 26, and never in the history of the house has there been such a large audience assembled in the theatre as was present to greet their favorite actress. When Miss Cowl made her first appearance in Mrs. Dane's Defense, which is the bill 26-2, the vast audience broke into a storm of applause, and as soon as it showed signs of subsiding it broke out afresh, and it was impossible to proceed with the play for some minutes. Mrs. Dane's Defense is a good play, and has given the best of satisfaction here. Miss Cowl was fine in the name part, and played with much snap and vim. At the close of the third act Miss Cowl's admirers insisted upon a speech, but she contented herself with a smiling "I'm glad to be back home once more," and bowed off. The supporting co. was seen at its best. Felix Krembs, the new leading man, also made a hit as Sir Daniel. The other characters were by Frank McCormick as Bulson-Porter, Bernard J. McOwen as James Risby, Walter Dickinson as Lionel, M. Homer Miles as Canon, Harry Mainhall as Pendick, Daniel McGrath as Adams, Joseph Sweeney as Wilson, Nellie Callahan as Lady Eastney, and Iona McCrane as Jane. Brewster's Millions 3-9. Elsie Esmond, who had been leading woman of the Hudson Stock co. since the stock season opened May 30 last, and who became a popular favorite, was tendered a reception on the stage after the matinee 22, when a fond farewell was expressed by many who went upon the stage to say good-by. Miss Esmond also received several bouquets. May expressed the hope that it was not good-by, but au revoir.

BRIDGETON. — CRITERION (Ed. B. Moore): Mrs. Avery June 25; first time on any stage; excellent cast and production; decided success in every particular. Carlotta Nillson portrayed the character of Tayra Avery, the young wife of Maldo Avery, a young inventor, which character was taken by George Probert. The play centres around these two characters, both Miss Nillson and Mr. Probert were very fine in their parts, handling the very intricate situations of their domestic struggles in a manner which at times held the large audience almost breathless. Charles J. Ross as Ivan Barzias, a distinguished financier, filled a most important part in the cast, and his work was of the highest character; in fact, the same must be said of the entire co. Besides those already mentioned, there appeared Rose Wincott, Frances Raymond, Ada Rainey, Blanche Yurka, Anna McConville, Cheronella Birkett, Leopold Stach, Brandon Hurst, W. J. Gross, Conrad Canteen, and William Martin. Zeller and La Vere, Mosarto, instrumental virtuose; four reels of pictures 26-3. The Criterion will remain open all Summer.

ELIZABETH.—PROCTOR'S (Fred Thomsen): Four Sumner Girls, Hildebrant and De Long, Dorothea Howard and co., George Fredo, Anita Primrose, S. Magee, Loney Haskell, W. R. Patton and co., the Itos, Alexander Troupe, Usher and Ehlteliffe, Brown, Adams and Hegner June 26-1.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Louis Leon Hall, supported by Minna Phillips and his stock co., presented to capacity business Forty-five Minutes from Broadway June 26-1. This week, Because She Loved Him So.

RED BANK.—THEATRE (William Hamilton): The Players' Club, of Fair Haven, N. J., in vaudeville, drama and music June 29.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The long engagement of the Lytell-Vaughan Stock co. is proving a most remarkable one. Business shows no falling off, and the usual capacity houses still prevail at each performance. The Rose of the Rancho June 26-1 was presented in finished manner. Evelyn Vaughan in the title-role was seen at her best, and received a most cordial reception. Frank Base, a favorite of last season, returned to play the role of Kincaid, and won a marked success. Others in the well-selected cast deserving praise were Bert Lytell, Mortimer Martini, Florence Pendleton, John J. Ivan, William Amsdell, Wilfred Lytell, Alfred Hudson, and Ines Buck. The play was pleasingly staged. Week 3-8, The Heart of Maryland.——PROCTOR'S (Howard Graham, res. mgr.): An excellent vaudeville bill and entertaining pictures packed the house 26-1.——MAJESTIC (Emil Deitsche): Vaudeville and the latest motion pictures attracted crowds 26-1.——ITEMS: Florence Nash, a former Albany girl, last season with When We Were Sweet Sixteen, is in town, the guest of relatives. Miss Nash has signed with Lew Fields for next season to play leading roles.—Mr. and Mrs. John R. Sumner (Elisabeth Ross), popular and talented members of the Lytell-Vaughan Stock co., closed their engagement with that co. last week, and will rest during the balance of the Summer.—James H. Rhodes, the efficient manager of the Empire Theatre, is spending a few weeks at Mt. Clemens, Mich., after which he will enjoy his annual fishing expedition (good luck).—Alfred Piccaver, a young Albanian, who has achieved a remarkable success as a tenor singer with the Prague Royal Opera co. (Germany), has returned to his home in this city after an absence of four years. Mr. Piccaver is said to be the youngest man in European grand opera singing principal roles. He now has a repertoire of thirty operas; he is under a five-year contract, beginning in 1912 at Vienna, and returns to Prague in September.—The regular theatrical season at Electric Park opened 26-1 with the Mark Lee Musical co., presenting two musical comedies. The co. include Mark Lee, Vic Kennedy, Mabel Desmond, Violet Robinson, Dolly Lewin, and J. B. Cunningham.—The Templeton Opera co. is the added feature at Maple Beach Park.

GEORGE W. HERRICK.

ELMIRA. — RORICK'S (George Lyding): The Manhattan Opera co. in The Pretty Persian pleased good houses June 26-1. Worthy of mention was the work of Winifred Florence, George Lyding, Jack Henderson, Charles Fulton, Rose Murray, Frederick Huddy, John McCloskey, Gilbert Clayton, and Josephine Kirkwood.——MAJESTIC (G. H. Ver Demark): Dorothy Stone, Handers and Millss, Kennedy and Williams and Arnold, Weber and co. 26-1; large and well-pleased houses.——MOZART (G. W. Middleton): Motion pictures 25-1; excellent business.——ITEMS: George Poultney has been signed for the leading baritone roles at Rorick's, replacing Frederick Huddy, who retires to join another co.—Malcolm Gilbson, secretary of the Majestic Theatre, was married 24.—Fabian Schwartz, grandmother of Lawrence S. Axhalt, manager of the Lyric Theatre, Chicago, and a member of one of Elmira's oldest and most conspicuous families, died here 27.—C. L. Sampson and C. H. Sisson, owner and manager, respectively, of the Yates Opera House, Penn Yan, N. Y., have leased the Corning, N. Y., Opera House, the lease of which was recently relinquished by M. Reis. J. MAXWELL BEERS.

SYRACUSE.—EMPIRE (F. Gaze): Stock co. in Arizona to continued big business June 26-1. Ralph Kellard as Denton was forceful. Charles Stanley presented another good characterization as Canby, and Henry Hull made a picturesque Tony. An event of local interest was the appearance of Grace Walsh, a Syracuse girl, as Lena. Miss Frenyear and Miss Edney also appeared to advantage. The Man from Mexico 3-8.——VALLEY (F. J. Honald): Pinafore was revived 26-1, and was presented with the same care and excellence that has made the co. a big favorite here. Florence Rother brought much dramatic and vocal ability to the role of Josephine. Maitland Davis as Ralph was excellent, and Harry Gribbon made a dignified Sir Joseph; also getting the humor of the part; large houses prevailed. Girls Will Be Girls 3-8.

E. A. BRIDGMAN.

ROCHESTER.—BAKER (F. C. Parry): The Holden Stock co. in Wife in Name Only June 26-1. Despite its title, the play was enjoyable and well presented by these popular players. Miss Neville in the emotional role of Phillis did well in the light scenes and especially in the big climax. Mr. Holden and John Connor were very effective. In the Shadow of the Gallows 3-8.——ITEM: Beginning 10 the Vaughan Glaser Stock co. will begin a season of stock plays at the Temple Theatre.

E. G. EIMMER.

WATERTOWN.—LYRIC (W. E. Lewis): Vaudeville, including Anna Edson Taylor, The Quintette, Haytee and Ginette June 19-24; well received, but business quiet, due to Masonic State convention.——UNDER CANVAS: Buffalo Bill 22; capacity business.——ITEM: Local Boy Scout, encouraged by Buffalo Bill, who invited the organization to attend and save them brief reception. DON HOLBROOK.

SARATOGA SPRINGS.—BROADWAY (H. R. Haase): Mildred Bouchere co. 7-8. La Mont's Musical Comedy co. 10-15. The Kiss of Tramps 19.——PONTIAC (J. C. Grail): Week June 22-29: Zeno, equilibrist; Healy and Barry, songs and dances; Infield and Martin, sketch, I'm from Missouri; Norton and Cramer, high-class singers; Odel Thatcher, clinging comedienne; the Chameroys, eccentric athletes; Mack and Worth, the Scotchman and the Yankee girl; Morrison and Parrot, sketch, A Full Dress Rehearsal; Durand and Warnell, songs and chatter, and the Licensed pictures drew good houses.——ITEMS: Charles De Fiesh has commenced his work painting new scenery and redecorating the old flats and wings of the Broadway stage and returned to his home in Brooklyn 30.—H. R. Haase is in New York booking first-class co. for the coming season. He writes that he has secured some of the best in the country.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Motion pictures to fine business June 23, 24.——UNDER CANVAS: The Mighty Haag Shows 24 to immense crowds.——ITEM: One of the woman acrobats was injured by falling from a trapeze in Whitehall 22, and died in Salem 23.

CORNING.—OPERA HOUSE: ITEM: This house has been leased by Charles H. Sisson and co. of Penn Yan, N. Y., for a term of five years from July 1., Co. is composed of Frank S. Sampson, M. S. Rusoe, and Charles H. Sisson.

BINGHAMTON.—CASINO PARK (J. P. E. Clark): Motion pictures 3-8.——ROSE PARK (J. P. E. Clark): Criminals and Gore June 26-1 pleased large crowds. High-class vaudeville 3-8.

JAMESTOWN.—CELORON (J. J. Waters): Carlton Opera co. June 26-1: Fra Diavolo well played; good business.

MINNESOTA.

ST. PAUL.

James Neill Leaves for Los Angeles—Items of Personal Interest and Gossip.

Negotiations that have long been pending between Oliver Morosco and James Neill have culminated in an arrangement by which James Neill assumes charge of the stage of the Belasco Theatre in Los Angeles as the producing director. He and his wife (Edythe Chapman) are making their last appearance with the stock co. at the Metropolitan June 25-1, as Joe Lacy and Kate Brandon in The Heir to the Hoorah. There are few stock favorites of so many years' standing as the Neills in St. Paul, and local theatre habitues are regretfully bidding them adieu. The co. now here will remain intact. N. Scott, manager of the theatre, taking full charge. Ernest Glendinning will be stage director; Fred Wallace, stage-manager, and Rowland Lee, assistant stage-manager. James Neill will remain several days of next week to see that everything is in shineshape, so as to be easily handled by those concerned. The Heir to the Hoorah was an unusually smooth performance throughout, and J. T. Galloway as Dave Lacy, Alfred Cooper as Bud Young, Emmet Shackleford as Bill Ferguson, John Maher as Lon Ferry, and Fred Monley as Gus Ferris provoked much laughter. Ernest Glendinning appeared as Van Rensselaer Kelly, and Walter Connolly as Livingston Winthrop. Edith Luckett never looked prettier than as Madge Casey, an ingenue role that suited her admirably. Alice Lindahl played Mrs. Joe Lacy, and Ina Goldsmith Mrs. Kent. Are You a Mason? 2-8. The Little Minister 9-15

At the Shubert E. H. Sothern and Julia Marlowe will appear in Macbeth 29. Twelfth Night 30. The Taming of the Shrew, matinee, 1. No performance will be given evening of 1.

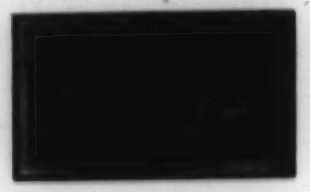
In spite of the torridity of last week which had its effect upon business, Manager Bovyer, of the Empress, continued to wear that same old smile that has won him so many friends. The bill 25-1 consists of Russel and Smith's Minstrels, Frank Meisel, Mabel Howard, Lew and Lillian Orth, Le Fevre and St. John, and Rayonne and Whipple.

Tim Seanlan, former manager of the Colonial, has brought action against George F. Lennon, backer of the Colonial Stock co. venture, for salary for himself and stage hands.

Clinton E. Lloyd and co. passed through here 27 on their way to Calgary, Canada, where they will open with their vaudeville act. A Night with

(Continued on page 24)

MOTION PICTURES



"SPECTATOR'S" COMMENTS

White, N. Y.

MACE GREENLEAF

With the Reliance Stock Company

HOW many photo-play scenarios out of each hundred submitted are produced? From statements made by various manufacturers the number would appear to be very small, but upon reflection these statements are apt to be misleading. Manufacturers generally agree in saying that they accept on an average less than five out of a hundred—sometimes only two or three, sometimes none. But it must be remembered that a great majority of picture stories are sent in turn to different companies; if they are rejected by one they are promptly sent to another, until perhaps they have gone the rounds of eight or ten before ending their journeys in the author's waste basket. So it is that with any given hundred stories, the verdict of one company is by no means conclusive. Others may and undoubtedly do accept picture plots which the first company has rejected. This raises the percentage of successful stories materially, although how much may never be known. Let us be liberal and call it 10 per cent. accepted, which is not a bad showing at all.

* * * *

We may say, then, that nine scenarios out of ten are complete failures, according to the judgment of the producing companies, who again may be in error in exceptional cases, although it is safe to say that any story that has gone the complete rounds and come back must be radically wrong in some particular. In this connection Captain Peacocke, of Los Angeles, in a recent letter to The Spectator offers timely advice to writers. "One must have patience and determination," he writes, "and if a scenario does not appeal he must look for the reason, and if he discovers it he should change and rewrite the scenario and try again. I have often done that and find it pays." It is the same with magazine stories, he adds, and he mentions an incident of having submitted one story to nineteen publications, rewriting it three times, but like the cat it always came back. He rewrote it a fourth time and sold it to the twentieth magazine. Mr. Gaskill, also of Los Angeles (what a lot of scenario writers that town does turn out!) gave expression recently to a similar thought, that writers should "do it all over again," if the scenarios come back.

* * * *

Whatever may be said about the inability of directors, scenario editors and others who may have the selecting of scenarios, to always see the strong points in submitted matter, it must be assumed that they are right in their judgment far more often than they are wrong. The Spectator has never thought otherwise, although sometimes his remarks on the subject may have given the opposite impression. Those who are employed by the various companies to do the selecting are chosen in the first instance for certain qualities of fitness, and the experience they gain tends to sharpen and develop this capacity in the required direction. They may make mistakes and select bad material, or overlook good, and sometimes all of them, one after the other, may pass up some rare gem of scenario composition, but in the long run their verdicts are probably the best and most just that it is possible to obtain. Therefore writers who have their scenarios returned should not jump to the conclusion that they are being unfairly dealt with by a class of incompetent ignoramuses. The chances are very largely that the scenarios are at fault, and the author's cue should be to take it philosophically, hunt for the weak points and "do it all over again." They should in almost all cases thank instead of abuse the companies that return their manuscripts.

* * * *

This thing of doing it all over again is a pretty good practice before sending out a scenario at all. Most great writers in all fields of literature write and rewrite time after time, before their compositions suit even themselves. It is this capacity to see the defects in one's own matter and to remedy them that enables some authors to become great in the first instance. They thus anticipate the adverse verdicts of the publishers and the public, and only offer their finished compositions when they have approached perfection, or as near perfection as the writers are capable of getting. Scenario writing should be no different. Because literary style enters into the matter so little is no reason why the plot and action of a story will not bear reconstruction many times over. It will be only in this way that great results will be achieved in the photo-play making of the future.

* * * *

Captain Peacocke in his latest letter tells of another scenario contest among the members of the St. James Literary Club to which he belongs, and he adds: "I need not tell you that your weekly notes and advice are eagerly devoured by the members." He thinks that some of the plots submitted by the members were "truly original," and he would "not be surprised if some of them secured production," which, it may be observed, would result in the further increase of successful picture play authors in wonderful Los Angeles. They appear to thrive out there like the roses.

* * * *

In commending the suggestion (inspired by a previous suggestion in the *Film Index*) offered on this page recently, that film-making companies might well take the scenario authors into consultation when it comes to reconstructing and producing their scenarios, the *Index* remarked in its final issue:

> Could a comparison be made between the original script and the film it would be found that in a majority of the productions the finer points are lost sight of. The trouble appears to be that most directors consider themselves all-sufficient. They resent the suggestion of the outsider, of the employer, the player and the author, speaking of directors as a class, and there are no good stories save those the director writes himself, the more particularly if he is paid extra for the scripts he has "had" to write. More than one good director has been spoiled because some emergency script has been rewarded with a check. After that nothing is good, and the necessity for writing his own scripts frequently arises. Did producers make a real effort to retain the personality, the individuality, of the author's work there would be fewer complaints against the sameness of the photoplay stories—and there would be more good stories. It sounds incredible, but at least one author has complained that his story has been plagiarized only to find that the supposed plagiarism was his own story after the director got through with it. If manufacturers will read thoughtfully the original story in the *Film Index* and the two installments of Spectator's views they will find therein hints that will lead to more able production and a greater variety of product.

Directors "as a class" may not be entirely as bad as painted above, and there are certainly notable exceptions, but it will be conceded by anybody familiar with motion picture production that there are altogether too many directors of the type described by the *Index*.

* * * *

Would any one, who remembers the bitter crusade of the new York *World* against motion pictures less than a year ago, believe that that paper would now publish the following editorial:

> At a conference of the American Academy of Medicine at Los Angeles a committee appointed to inquire into causes of suicide recommended that the *motion picture companies* be requested not to *make films* of suicides. The argument is the familiar one of the effect of suggestion upon weak minds.
>
> The argument affects other things than the *motion picture* and more evils than one. Almost every human mind is susceptible to influences exerted not only by *motion pictures*, but by books, sermons, *newspapers*, theatres and table talk. The effect of the influence, however, is dependent not upon the thing from which it flows, but upon the mind upon which its acts. That which affects an insane mind unhealthfully is wholesome for the sane. The *exhibition* of details of suicide may incline one man to follow the example but may deter ten others from courses that tend to suicide.
>
> When, for example, the *motion picture shows* that one man kills himself for a wanton, another because of losses in speculation, another because of drink and still another because of sheer weariness of life, the effect upon sane minds will certainly not be that of prompting to suicide but of refraining from bad practices.
>
> The business of a doctor is to deal with the unhealthy and the insane. A *motion picture* is for sane people.

It may be mentioned incidentally that in quoting the above editorial from the *World* a few slight liberties have been taken with the text. For the words in italics substitute "press," "publish accounts," "newspapers," "pictures," and so on, and you have the editorial as it really appeared, but the sense of it is no different. The argument is as strong one way as the other.

THE SPECTATOR.

GOSSIP OF THE PHOTO PLAYERS.

Frank Beal, director of the Powers picture stock, announces the engagement for that company of Clara Williams, formerly, it is said, of the Essanay. She was long with the Belasco stock in San Francisco.

Mace Greenleaf of the Reliance stock, whose portrait appears on the opposite page, has had a varied career, having appeared for Daniel Frohman in The Prisoner of Zenda and Pride of Jericho, with Hackett in Mistress Nell, with Olcott in Edmund Burke, and as leading man in several stock companies. He is an athlete, a graduate of Bowdoin College and as a swimmer has saved a number of lives.

The Imp. company have now begun to take pictures in the open and have purchased a large omnibus car with all the accessories for outside work to conduct them to and from the studio.

The Sultan's Garden, the Imp. release for July 3, is a "Little Mary" film and will be her first since her recent vacation. It will also be the first work of W. H. Clifford, a new director.

P. A. Powers of the Powers company has just returned from the Thousand Islands, where he rented a hotel and will send the Powers players to make Summer pictures. There will also be a touring car and a 50-foot yacht for the transportation of the company.

SHOWING NESTOR FILMS.

David Horsley, by special request from exhibitors and exchanges owing to the reception previously given the advance copies of Mutt and Jeff and the Nestor Westerns, has started on a second trip to exhibit these pictures. Many complimentary letters and orders have been received throughout the country, and numerous requests to show these pictures, especially the Mutt and Jeff series, have been received from exhibitors in both fields. Mr. Horsley desires to have the nature of his "talking picture" invention completely understood. They are not conversation by word of mouth, but the dialogue of the players appears on the screen beneath the pictures in such a way as to make the action continuous and at the same time in nowise interfere with the movement of the actors.

ALL LICENSED IN TEMPLE, TEX.

THE MIRROR correspondent in Temple, Texas, writes that due to hard competition the Colonial Theatre, an Independent house, was forced to abandon the Independent films for the Licensed, since which the house is holding its own. This makes three theatres showing first run Licensed films in the Temple, with no representative at all for the Independent films.

Mishkin, N. Y.

CLARA MESSEREAU

With the Nestor Company

President Lincoln and Julia Ward Howe "The Coming of the Lord"

THE BATTLE HYMN OF THE REPUBLIC (Vitagraph)

KINEMACOLOR CORONATION SERIES.

The Kinemacolor coronation series is beginning to take shape. The film has already arrived from London and is reported as showing the best work of this process and will at once be released in various vaudeville houses throughout the country. Private exhibitions have been given at the company's office and include the two processions of July 22 and 23, Trooping of the Colors, the Naval Review, and the Investure of the Prince of Wales with the Order of the Garter, which is considered one of the most imposing ceremonies of any of the forty days' festivities.

J. J. Murdock again wishes to emphasize the fact that this film is to be exhibited only as a headline attraction in the best houses, and the fact that the Kinemacolor attachment has proven its success on American made machines such as the Motograph, Powers, the American Standard and others. Of course, this should bring Kinemacolor within the practical use of any exhibitor.

A VETO AND A NEW BILL.

Governor Dix vetoed the bill to amend the Greater New York charter in relation to licensing operators of moving picture apparatus and its connections, with the comment that "there is no reason why there should be a general law applicable to cities of the first class and also a special law taking out of that class one particular city." The vetoed bill did not require operators to serve as apprentices.

On June 22 another bill was introduced in the Senate at Albany to amend the general city law requiring apprenticeship of operators.

PICTURE THEATRE BURNED.

The Ruby Theatre on Houston Street, San Antonio, Texas, burned and completely destroyed the fixtures and building. Those attending the performance escaped in safety. The ignition of a film was the direct cause of the fire, which not only destroyed the theatre but damaged two other stores adjoining.

VITAGRAPH ANNOUNCEMENTS.

Coming Vitagraph films include the following: July 14, Subduing of Mrs. Nag, comedy; July 15, A Geranium, drama; July 18, The Lure of Vanity, drama; July 19, On a Tramp Steamer, marine drama; July 21, The Sky Pilot, Alaskan drama; July 22, The Return of Widow Pogson's Husband, character comedy; July 25, Treasure Trove, drama; July 26, She Came, She Saw, She Conquered, school comedy; July 28, Quest of Gold, Alaskan drama; July 29, The Strategy of Ann, boarding school comedy.

NEW YORK "SUN" CONVERTED.

The New York *Sun*, which formerly could not find hard enough things to say about motion pictures, now says editorially: "To the scenes now actually depicted by means of film and lantern there can be slight if any objection. The larger manufacturers submit their products to an unofficial board of censors, whose approval is received before public exhibitions are made."

This is belated but nevertheless welcome justice.

CENSORSHIP IN LOS ANGELES.

Los Angeles is also struggling with a censorship proposition. A civic society is urging an ordinance, and the picture managers are fighting the provision calling for revoking licenses as a penalty, although they appear to admit, very foolishly, that censorship is needed.

LUBIN THREE REELS PER WEEK.

The Lubin programme of "three reels per week" was inaugurated the last week in June by adding a release on Saturday. The Lubin days are now Mondays, Thursdays and Saturdays.

PRIZES FOR CRITICISMS.

The Solax company has adopted a unique manner of ascertaining how they stand among exhibitors and at the same time arousing interest in their pictures. Any exhibitor or operator who will vouch for having used ten Solax pictures and write a brief criticism on the best with suggestions for improvement will be presented with a watch fob. The fob is heavy gold plate mounted on leather with a signet of the company's trademark.

NEW BUFFALO BILL FILM.

Arrangements have been completed whereby Messrs. Powers and Craft will be enabled to take a new and more elaborate picture of the Buffalo Bill and Pawnee Bill show.

Particular attention will be given to the exact portrayal of the various battle scenes and extra features will be added to make the film an exceptionally attractive one from both a scenic and educational standpoint. It is estimated that the new film will be about 3,000 feet.

BLAMING THE PICTURES.

When a modern boy defies home rule and laughs at ordinances, "moving pictures" are promptly blamed, says the Cleveland *Plain Dealer*.

When the boy's father did the same thing they were charged to "dime novels."

There being neither moving pictures nor dime novels when the boy's grandfather was a lad, they laid all his naughtiness to infant depravity.

New times bring new morals.

FINES FOR 150 MANAGERS.

Fines of $50 each for allowing people to stand in the aisles have been levied against 150 New York City managers of motion picture theatres.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"J. A. R." wants to know "the name of some theatre in New York where one can see first-run films without having to endure that curse of the moving picture field, 'Woolworth vaudeville.'" So does The Spectator, but, alas, thus far he has looked in vain. By the way, "Woolworth vaudeville" is good—not the vaudeville, but the expression.

Mrs. E. C., of Chicago, is kindly informed that there is no prospect of THE MIRROR ever publishing the portrait of "the little dark-haired aristocratic looking girl of the Biograph who played in The Golden Supper, The New Dress and other films." She is still with the Biograph.

"A Constant Reader," who addresses The Spectator as Mr. Manley (wonder why?) thinks Miss Leonard has the most "beautiful face" and "dainty, graceful movements" of any actress in the pictures. This reader also accuses THE MIRROR of fibbing in saying that Miss Leonard is in Europe. Dear child, the picture you saw her in so recently was made before she left America. To paraphrase an old saying, you can't believe all you see in the pictures.

"A Lonesome Old Bachelor," of Philadelphia, sends "sincere best wishes" to The Spectator and wishes THE MIRROR "was published every day." He wants to "boost" a few ladies of the films, including the manicure lady of the Biograph film of that name, Ethel Story, of the Melies company, who is "a dear girl full of life," and Mabel Normand, of the Vitagraph, who is "a lovable, sweet little girl, with two great, large eyes and a wonderful personality." Really, Old Bach ought to get married. It is a pity to waste such honest worship on screen girls.

"L. M.," of Brooklyn, wants to know: "Who takes off the part in The Last Appeal (Imp.)?" What part and where did she take it?

S. McKeown, of Philadelphia, is enthusiastic over the work of the Kalem players, particularly Gene Gauntier and Jack Clark. "Jack Clark's name is a household word in Philadelphia," he declares, and a regular coronation demonstration awaits him if he ever goes there. Hope this is spelled right and Carrienation is not meant.

W. M. V., Danbury, Conn.: Can't tell you who made A Man of Honor nor who the leading man was. Howard Davies and George Gebhardt were leads in A Broncho Buster's Rival. Bison films are mostly made in California. King Baggot's matrimonial affairs are not known in this office.

Bert Moore, of College Point, L. I., is cheerfully informed that his favorite, "little Vitagraph Betty," "a darling," is Mabel Normand.

Dorothy Lawrence, playing at the American Theatre, Spokane, should write to the Imp. Company, 102 West 101st Street, New York, regarding photographs. Can't locate The Cattleman's Daughter offhand. Who made it? The lady who played the mother in A Fascinating Bachelor (Lubin) was Julia Stuart.

E. W. Waldron, of Detroit, Mich., asks a question so often asked by others that it may be answered again. Some of the companies buying scenarios are as follows: Lubin Mfg. Company, Twentieth Street and Indiana, Philadelphia; Vitagraph Company, 116 Nassau Street, New York city; Kalem Company, 235 West Twenty-third Street, New York city; Pathe, 45 West Twenty-fifth Street, New York city; Biograph, 11 East Fourteenth Street, New York city; Thomas Edison (Inc.), 2826 Decatur Avenue, Bedford Park, New York city; G. Melies, 204 East Thirty-eighth Street, New York city; Essanay Film Company, 521 First National Bank Building, Chicago; Selig Polyscope Company, 20 East Randolph Street, Chicago; David Horsely (Nestor), 147 Fourth Avenue, New York city; American Company, Ashland Block, Chicago; Eclair Company, 31 East Twenty-seventh Street, New York city; Yankee Film Company, 844 East Thirty-second Street, New York city; Reliance Company, 1 Madison Square, New York city; Bison Company, same address; Powers Company, 111 East Fourteenth Street, New York city; Thanhouser Company, New Rochelle, N. Y.; Imp. Company, 102 West 101st Street, New York city; Solax Company, Congress Avenue, Flushing, L. I.; Champion Company, 12 East Fifteenth Street, New York city; Rex Company, 573 Eleventh Avenue, New York city. It is not necessary to copyright scenarios.

Anna R. Shelby, Springfield, Ill.: See the preceding paragraph for your answer.

Albert Hall, Brooklyn: The colored mother in Easter Babies (Vitagraph) was Marie Pavis. Good gracious! No, she isn't colored; she's white.

Helen Fredwinn, Charlottetown, P. E. I.: A Life for a Life was a Vitagraph and Little Sunshine was played by Adele de Garde.

P. E. Witt: Cecil Spooner is playing in stock, Metropolis Theatre, Bronx, New York city. She appeared in pictures once, playing the lead in Edison's film of Mark Twain's Prince and Pauper.

J. B. D. J., St. Louis, Mo., wishes THE MIRROR had "more about moving pictures." Whist! Not so loud! The boss might hear you and The Spectator get orders to do twice as much work. Adele de Garde is

(*Continued on page 22.*)

Reviews of Licensed Films

Her Sacrifice (Biograph, June 26).—Another costume story of Spanish flavor is presented with artistic feeling and expression in this admirably mounted, acted and scenically located production. It has all the harmonious finish of the best Biograph standard. The young nobleman, whose mother has selected for him a bride of high degree, falls in love with the innkeeper's daughter and the two vow eternal faithfulness. The mother, however, appeals to the girl to give up her boy and the girl agrees. She pretends to his face that she no longer loves him, but she cannot hide her true feelings from her previous peasant lover, who becomes jealous and shoots to kill the young nobleman, the bullet, however, striking the young girl, who had run to warn the nobleman, and who dies in his arms. The acting of the girl of the inn is especially good.

How the Story Grew (Lubin, June 26).—There is some wit in this short farce, but it is mostly conveyed in the subtitles, although by their help we can see humor in the acting. A pet cat dies and is buried in a two-foot box. The burial is observed and the story starts that robbers have buried a treasure. As the news is carried from one to another the box becomes four, five, seven and nine feet long. When it is dug up and the truth discovered a chase follows to get even with the tale bearers. It is the sheriff (why not have called him the town constable?) who gets the worst of it by being dumped into the river. In the scene where the sheriff tells the crowd about the supposed treasure it would have been better had he faced them instead of talking with his back to them and his face to the camera.

The Sheep Tramps (Lubin, June 26).—This is a nonsensical comic that creates laughter mostly by eccentric trick photography. The tramps are lazy chaps and set fire to a haystack while smoking. They crawl into two bedticks that have been carried outdoors to be renovated, and after frightening various people they are pursued in a chase that is speeded up on the screen by the negative having been made at slower than normal speed. The trick is quite old, but it appears funny in this film, being well managed.

A Quaker Mother (Vitagraph, June 27).—The care and accuracy expressed in details of set and management, coupled with the natural humanity of this film, represented in treatment and acting, make this a winning and convincing picture. The Quaker mother sees her daughter married to the man that she, as her mother, most approved of, only to have them leave her at the end of three months to live in Europe. At the end of a year they return, but have become indifferent to each other. Their child becomes sick, and the Quaker mother in summoning the daughter prevents her elopement with another man. The husband and wife come together over the cot of the child. The scenes are in good sequence and the climaxes are well made.

The Crusader (Edison, June 27).—This picture is striking from its backgrounds that form some remarkably effective and artistic pictures—the scene before the altar, the fight among the cliffs and the return of the crusader up the road. It is finely costumed and managed. Two crusaders, in love with the same maid, depart for the Holy Wars. Roderick obtains possession of a slave, and later, when wounded in battle, sends him back to the castle with a letter and the love token Eleanor had given him. His rival intercepts the slave and rides back to the castle and claims the bride himself. The marriage ceremony is interrupted by the entrance of the slave, who brings the unfound love token. The rival is vanquished and Roderick received on his return from the wars.

The Sublime Pardon (Pathe, June 26).—The superb acting of this dramatic picture, in spite of a few questionable actions, make this film stand out as an absorbing and vital performance. Making the husband an officer in the navy with a sailor servant was a natural touch. She was very happy with her husband until her cousin came to live with them. When the husband fell in love with the cousin the latter left the house. He followed her and gathered her up in his arms in the street. Then the story breaks and one is informed that the man had become divorced and was living with the cousin as his wife. He was called to Africa, and the cousin, dying, summoned the former wife, obtaining forgiveness and the promise to adopt her child. On the husband's return there was a reconciliation—in a natural scene representative of the moment, not a sudden coming together.

Transportation in Siam (Pathe, June 26).—This is a colored picture showing how elephants are managed as a means of locomotion; also oxen racing in their chariots.

Scenes of Our Navy (Selig, June 26).—Two cruisers and the military maneuvers of the officers and men involved are shown on this film. Rear-Admiral Schree and the flight of a biooplane from the "Pennsylvania" by Eugene Ely also appear. To know the names of the battleships would have added interest to the film.

The Reporter (Selig, June 26).—This film is more entertaining than funny, though the scene where the reporter as the burglar dodges about between the wardrobe and chest has the element of fun. A reporter is commissioned to see how it feels to be a burglar and the film shows his adventures in obtaining copy. More complication would perhaps have added interest. The outside of the house of which he came up the ladder did not seem to match the inside; neither was there any semblance of darkness. As he went up two stories it was a surprise to see the householder come down one flight of stairs.

The Stepsisters (Pathe, June 26).—Some what in the nature of a modern Cinderella story, it arouses one's sympathies as did the original in days gone by, though now, while one hates the stepmother and her daughter right royally, there is the feeling that she is just a bit too cruel for naturalness. One would prefer her played proudly and coldly, but unconsciously selfish. The film is especially well acted, and the little sister wins our admiration for the simple naturalness of her playing. The stepmother and daughter make it generally unpleasant for the father's daughter. At last he dies, and while leaving and taking along her mother's portrait, she meets the young man the mother desires for her own daughter. He loves and shows his sympathy. At the reading of the will one-third of the property is left the wife, while the rest reverts to his daughter, including the house from which they had sent her forth. Octavia Handworth represented the heartless wife. Pearl White enacted her daughter as a spoiled child. Henry Walthall as the lover and Charles Arling as the father presented their roles with understanding. Who the young daughter is was not recorded, but her work was pleasing. It is finely mounted.

Rescued in Time (Lubin, June 29).—A passable Western film of more or less interest is presented herein. Harry and Jack both are in love with the widow. She learns Jack's character when she sees him insulting an Indian girl. In revenge for his rejection, Harry sets the boat containing her child adrift on the lake. One suspected the child had been left behind in this rather unnatural manner for some such purpose. The child is rescued by a strange woman, who for a reason appears to be the widow. Jack's chasing the widow and holding her back seemed strained business and one lost respect for him. He should have done something. The woman and the child fell among the Indians, but were rescued. The picture is theatric in concention and management, though the actors depart themselves as Nature would command.

The Jollier (Kalem, June 28).—This is the story of how Bertie's career as a jollier came to an end. While papa was away Bertie enjoyed life with joy rides, but when papa returned and caught him with the goods he set him to work in his office. There he jollied the stenographer until she discharged herself. Then papa hired a strong-minded young woman and went on a business trip leaving her in charge. That was the end of Bertie; his legs kept on the floor and cigarettes were done for. When he jollied the girls in the factory he was thrown out. When Bertie's papa returned he was so delighted that he at once made the strong-minded one a mother to Bertie. Here the story ended, but how she further brought him to terms would have been interesting, if not necessary to a complete story. Perhaps we'll get it in another film. This picture is perhaps almost as dramatically interesting as it is amusing, which is a rare quality indeed in a comedy. Bertie's character might have been developed in fewer scenes, giving more space at the end, as the story became vital only at the presence of the second stenographer. Bertie is a very agreeable and natural actor, while the stenographer "looked and acted her part."

The New Editor (Selig, June 29).—This is a capital story of decided originality, though in the telling it is apt to ramble, especially at the end, where it seems to tumble over itself a little in arriving at its conclusion. It is especially well acted and the characters played in a distinctive and typical manner. To one unfamiliar with the legendary rural method of paying newspaper subscriptions with vegetables and live stock, some of the incidents might be wondered at. Dick becomes assistant editor to the country paper. He likewise becomes acquainted with the daughter of the president of the suffragettes, who are working for a town water works in opposition to the president of the present water company and a party boss. The editor of the "Clarion" is bribed to silence, but while the angry suffragettes hold the editor up a telegraph pole, Dick gets out copy exposing the fraud, but the editor returns to prevent and Dick is discharged. It would have been a point had the copy got in. However, it does get in later by the president of the suffragettes buying the paper and making Dick the editor. The picture contains a great deal of external action, but is full of legitimate laughter.

Baseball Star from Bingville (Essanay, June 27).—The Essanay annual farce with a baseball flavor is of a different type from its predecessors, which had mostly to do with the "fan." This film has not so many roars of laughter, but it is novel and interesting. The "star" is a local player in an Iowa town, who makes a home run with the bases full, and is at once grabbed up by a big city club. He is a delightful satire on the rube hero, cheaty and swelled up with pride. He proves a joke to the real ball players, and is sent to to the "gym" to work off his fat. Wanting to hurry up the process he goes to a doctor, who puts him through a steaming out treatment, locks him in the cabinet, forgets him and goes to the ball game. We are now shown excellent scenes of a game in Chicago, and then return to the poor victim in the cabinet, who comes out a mere shadow of his former greatness.

A Sacrifice to Civilization (Selig, June 27).—This film approaches genuine art in settings, management and acting. There is nothing overdone, and apparently nothing wanting in the forceful expression of the natural emotions called for by the perfectly convincing story. Rich tourists adopt a bright Indian boy from reservation in the Southwest. The Winter cold of the North causes the lad to contract pneumonia, and he dies in the midst of luxury. His fond old father having received a homesick letter from the boy, read to him by the reservation school teacher, travels North on a freight train, sitting in solitary grandeur on the top of a car. He arrives in time to hold his dying son a moment in his arms. His resentment against the whites is powerfully presented by Hobart Bosworth, because it is so restrained. Indeed, Mr. Bosworth's work all the way through is masterly. The boy is ideally portrayed by Betty Harte, and the other parts are also splendidly played. It would seem that the opening scenes are too abruptly arranged. The story starts in two places at once without any connection between the two, the threads being brought together later. A little more ingenuity might have avoided this.

Fighting Blood (Biograph, June 29).—It would be difficult in cold type or within the limits of this review to convey all the vital strength and beauty of this Indian frontier picture play. The theme at the very foundation of the story is ideal, presenting a character at once strong, human, and altogether unique. It is an old soldier of the rebellion who is so filled with patriotic fervor and "fighting blood" that he drills his entire family in the manual of arms. They all have the "fighting blood," too. He prepares for a flag raising at his cabin home in the frontier West, but his oldest boy wants to go to see his sweetheart. The old father says "No," and the boy goes anyway, which, of course, is to the old martinet rank treason. It happens that the Indians are out on the warpath. The boy manages to get his sweetheart back to his father's cabin and then rides away for military aid. The Indians burn and kill, pillage and destroy in scenes that are magnificent spectacles. They attack the old man's cabin, but the defense, under the leadership of the old soldier, is determined and stubborn. The scenes inside the cabin with the defenders and outside with the Indians during the attack are the most real this reviewer has ever seen. But the soldiers come in time and the day is saved. Best of all, the boy is forgiven for his insubordination. The film is unquestionably another Biograph triumph.

The Honor of the Flag (Melies, June 29).—The patriotic release of the Melies Company is of fine quality, both in acting and in the view presented of the American troops in camp on the Mexican border. The girl of XX ranch visits the camp and is told enough of the wigwagging code of signals to understand the Morse alphabet. This comes into good service later, when a renegade Mexican, who wants to gain possession of a Mexican girl under the protection of the family at the ranch, attacks the house with his gang of outlaws. The women within stand off the attackers for a time, but the mother suffers a wound and things look desperate. The ranch girl now bethinks her of the wigwag. On the roof with an improvised flag she signals for help. A distant sentry sees and reports and help comes on horseback just in time. The motive for the Mexican attack is of course cheap melodrama, but otherwise the picture is of the best.

The Taming of the Shrew (Eclipse, June 28).—This adaptation is not the first that has been attempted from the comedy, nor is it the best. It fails utterly to convey the fine subtlety of Shakespeare in the manner of bringing the shrew to her senses—the incidents being fragmentary and showing little or no development of the change that went on in the character of the woman. Otherwise the acting was graceful.

How Willie Raised Tobacco (Edison, June 28).—This is a comedy-travel picture showing a young American's supposed experience in Cuba. It is not without interesting and amusing features, but suffers from lack of adequate

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released July 3, 1911

THE WONDERFUL EYE

A stranded theatrical troupe manages to get back to New York in rather a novel fashion. The leading man finds a glass eye on the street, and through a most unique trick raises fifty dollars on the artificial optic, which fifty carries the company home.

Approximate Length, 495 feet.

Stubbs' New Servants

Stubbs' man and maid servants leave, both being matrimonially inclined. They decide to do their own work, but it grows monotonous. Each engaging a servant unknown to the other, induces complications which almost break up the Stubbs home.

Approximate Length, 581 feet.

Released July 6th, 1911

THE THIEF and THE GIRL

How She Unwittingly Converted Him

A gentleman thief has planned to rob a certain residence, but during the day meets with a young girl whose innocence and candor so impress him as to awaken his better nature. Imagine his surprise when he finds that the girl is one of the family which he is about to rob. This second meeting effectually wipes out all that is vicious and harmful in the man's nature, and induces him to take the better road through life.

Approximate Length, 999 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

reasons for the things that happened. Willie was miscast to begin with. Herbert Prior was never cut out for that kind of freak. His motive for going to Cuba was childish—because his parents had chided him about being lazy, he went to Cuba to raise tobacco. He looked over the tobacco fields and factories and fell in love with a pretty girl in a cigar factory. After that his troubles began and they were out of all proportion to his cause, for who could blame him for loving the cigar girl, when Mabel Trunnelle played her so charmingly? The girl and her Cuban lover took Willie's money from his pocketbook and put it in the lining of his hat. Willie couldn't pay for the dinner the girl had eaten and Willie went to the stone pile for a vacation. From there he went home, having found his money.

The Little Soldier of '64 (Kalem, June 30).—This Civil War story is told from a Southern viewpoint, but not offensively so. Indeed, it is in excellent taste throughout. The realistic battle scenes, splendidly managed and showing neither too much nor too little for the best effect, are the chief features, although interest is added by the little Southern wife who dresses as a man and follows her husband into the battle. She saves his life in the thick of the fight and later finds him in the improvised hospital, where his wounds are being bandaged. The hospital scene is also strikingly realistic, the doctors, nurses, and patients appearing to be genuine. Great attention to detail appears to have been shown. The rifle used by the Southerner, for instance, was a muzzle loader, and he is first seen moulding his bullets. The Northern troops, however, are all shown with breech-loading small arms, which is something of a license that is taken by all film makers. As a matter of fact small arms during the rebellion were mostly muzzle loaders, although there were enough of the more modern kind, especially toward the end of the war, to warrant perhaps the license taken by producers.

The Battle Hymn of the Republic (June 30).—This film is unique in its manner of treatment, being partly narrative and partly allegorical, illustrating the lofty sentiments of the song with costly and gorgeous spectacular scene. The occasion of the writing of the lines by Julia Ward Howe is told in preliminary scenes. She learns from President Lincoln of his depression over lack of enlistments during the Rebellion, and the idea of the hymn occurs to her. We then see the visions of her brain as the lines take form—allegorical scenes suggested by the verses and represented with magnificent splendor. After that comes scenes to show, in some degree, the deep impression and effect of the song on the North. It may be doubted if this style of allegory in motion pictures, finely as it is here presented, can be called truly artistic—but perhaps it comes as near being so as any attempt to represent the divine by human agency ever can be.

The Russian Gypsy (Pathe, June 30).—This production is hardly up to the standard Pathe has set for such productions, either in coloring or general management. A peasant falls in love with a gypsy, joins her tribe and marries her. He becomes jealous of another, finds the two together and kills them, although this scene is left to the imagination. The gypsies then cast him off, as they cannot have a murderer among them.

The Water Beetle: Its Young (Pathe, June 30).—This is a natural history film, telling in a thorough and complete manner the life and habits of the water beetle. The life of the larva into maturity is shown and the manner in which it gets its food. Several struggles with a pollywog and a salamander are also introduced. It is instructive and entertaining.

The Star Spangled Banner (Edison, June 30).—The history of the writing of this famous war song is represented on this film in a highly dramatic, stupendous and enthusiastic manner that could hardly fail to arouse the patriotism of the most latent soul. The settings are exceptional: that on shipboard with Fort McHenry in the distance, when morning breaks and the smoke clears away, showing Old Glory waving off in the distance. Doctor Beanes is arrested by the British for defending his own family in his own home. His friend Scott induces President Madison to have him exchanged. While they are awaiting this exchange Doctor Beanes and his friend Scott are on a British war vessel during the attack on Fort McHenry. It was then that Scott was inspired to write the poem. The actual writing of the poem is seen, and its first singing at a tavern in Baltimore in 1814.

Reviews of Independent Films

Death of Don Juan (Eclaire, June 26).—Very gracefully played and mounted with exceptional depth and care for artistic values, this makes an agreeable picture. The story, however, in its detail is hard to get at. Don Juan evidently attempts to lead astray the wife of the commander. A duel is fought in which the commander is killed. Don Juan then marries Elvira, but is lured away to a life of gayety. Seeing the statue of the commander, he mockingly invites it to a banquet. The statue appears, separates him from the embrace of a woman and carries him away to Hades across the Styx, where await the women he has wronged ready to seek vengeance.

The Sky Pilot's Intemperance (American, June 26).—The "sky pilot" and his timid wife arrive in the Western town to present the cause of temperance. When he appears at the saloon the cow punchers seize him and, placing a funnel in his mouth, hush his eloquence by pouring the contents of a demijohn down his throat. Possessed with the joyful spirit thereof, he suggests serenading his wife. Her humble spirit seems to receive a mighty impetus, for she vanquishes the overstreuous cow punchers most effectively and leads her husband off by the ear. In no line of dramatic endeavor is it so necessary to consider the psychology of the spectator as in farce. The exaggerated development must take into account the logical possibilities in character and situation, to meet the cosmopolitan taste of the general public. Good taste and reason walk hand in hand.

The Actress and the Cowboys (American, June 26).—The husband and wife are stranded after their theatrical tour, and in order to get back to New York the husband sets out to sell the wife's jewels. The cow punchers absolutely refuse to buy any, so the two are obliged to hunt for work. He feeds pigs and she waits on table. Here the cowboys meet her, are impressed and troop back in a lump to the husband, buy the jewels, troop back again and give them to her. They meet her at the station again in a lump and fall over in another lump when she introduces her husband. One likes variety even in lumps. As farce on the screen has no conversation. It would seem to need as much development, if not more, than other kinds of drama.

Love Is Best (Imp., June 26).—This is a pleasing and moral little story and as pleasingly enacted. The minister, who for a time appeared to be her brother, was her lover. She sang in his church as soloist, but did not keep her place in the organ loft when she sang—a rather unusual procedure. A theatrical manager passing the church heard her and went inside. His pauses and actions going up the aisle would have broken up any congregation. She later signed a contract with him in his office, where the theatrical posters were slightly conflicting in their respective managements, but she was taken sick the night of the performance and returned on her birthday to learn that love is best. The scene where she walked into a drawing room well gowned seemed amiss, as she later appeared in what was apparently a room in a boarding house.

His Romance (Yankee, June 26).—The scenes selected for this picture are especially agreeable, but the story, which is simple and human in itself, was not made vital in the acting, though it had the possibilities of a natural representation of life as a motion picture should be. The characters of Rockefeller and Carnegie on the golf links seemed to add nothing to the story and were not very well conceived in make-up or action. Helen, who is the daughter of wealthy parents, is a friend of Dorothy in humble circumstances. She introduces Dorothy among her friends, with the result that her own sweetheart, Tom, proposes to Dorothy and is accepted. Then Helen connels Dorothy to give him up, claiming him for herself. Dorothy's mother, however, steps in and Helen relents and is forgiven.

Courting Across the Court (Thanhouser, June 27).—A decidedly novel and original comedy is put together on this film that introduces the suffragette parade in New York and a portion of the recent modified Marathon race held in this city under the supervision of the "Mail." The story is unique in conception and these scenes aptly blended with the plot. The woman lawyer objects to Jack calling on her daughter at the office. Jack promptly hires the office over the court and the two enjoy a flirtation. The mother draws the daughter off to the suffragette parade, from which she escapes to see Jack win the Marathon. When the mother returns to her office she is horrified to see her daughter across the way being married to Jack, while Gussie, her male stenographer, faints.

An Indian's Love (Bison, June 27).—This strikes one as being an exceptionally good Indian story, rather carefully worked out in detail, depicting Indian life as it might have been. It is also well acted around suggestive and well chosen backgrounds. One of its features is a duel on horseback, which, however, was not carried to a final or made as much of as might have been. The rival follows the maid and Indian and throws her lover over the cliff unexpectedly. She compels him to bring back the wounded man to the camp. Later the chief commands them to fight it out on horseback and the rival is killed.

Only the Master Shall Judge (Powers, June 27).—This reviewer has not any conception whatever concerning this picture. Somebody came near being lynched twice, but was bought off the first time and saved the second by the sheriff when the picture ended. The acting might have been good, perhaps, but the settings were not.

Summer Madness (Powers, June 27).—A young man receives a letter from his sister, who has quarreled with her sweetheart, requesting him to meet her in Lovers' Lane. His sweetheart receives a letter from her brother with the same request. The two parties meet and become jealous, until explanations follow with a reconciliation. It is an amusing conceit, but not as well managed as might be. It strikes a few natural points, however, that create a laugh. Others are not so happy from overforcing.

Sixtus the Fifth (Ambrosio, June 28).—As a dramatic film this is of the first order, but its historical and religious sides are open to grave question. History has generally accorded Sixtus the Fifth with having been a great pope, who ruled Rome with rare wisdom, even though he did condone the murder of Henry III. of France. In this story he is made out a deceitful tyrant, who condemned a man to death for making an idle joke, and when the man's wife pleaded for mercy made googoo eyes at her, gave her an order for her husband's release at two o'clock and then issued another secret order to have him beheaded at one o'clock. She saves the prisoner by having a servant stop the great clock from striking one. Then Sixtus dies in great agony at the foot of his throne in a magnificent scene, after having seen visions (by double printing) of his victims. These visions were mere suggestions and hence not so inartistic as is usually the case.

Boy Scouts to the Rescue (Champion, June 28).—This is an exceedingly interesting film with everybody in it, excepting an "Indian" or two, a real boy—no make-believe. They are boy scouts out camping and we see many of their sports, swimming, tilting in the water, wrestling and so on. It is all managed very well, too, as if no camera were around. Then comes the rescue stunt with a camp of costumers' Indians who capture a pair of boy scouts and proceed to burn them at the stake, but the other boys have been warned and go to the rescue with a glorious flourish and the captives are saved. The reviewer is not informed whether this sort of play-acting is common among boy scouts, but if it is, it is truly remarkable how it has escaped the hysterical denunciation of the Miss Nancys, who are forever in fear of imaginary direful impressions on the tender minds of adolescent youths.

Trials of an Immigrant (Reliance, June 28).—This film has been in cold storage, having been made in the days when Arthur Johnson was in the Reliance stock. It would have been no great loss if it had stayed there. The acting is at all times good, but the story is rank melodrama with little or no touch of sentiment, too many made-to-order happenings and too much dependence on the subtitles to tell really important events in the story. The immigrant greets his wife at the Battery, gets drunk, loses his job, quarrels with his best friend, gets arrested for robbery, escapes from prison, is shot by the officers and dies at the feet of his wife and the family friend. While all this has been going on, partly in scene and partly in captions, the wife has worked to support herself and baby and sold her hair to pay the rent, the brutal husband using the money for booze. Penniless, she tries to drown herself, but carefully selects a spot where the dear friend is working a few feet away and is saved.

Securing the Evidence (Rex, June 29).—It is a pleasure to see an American producer doing this sort of farce so cleverly. The situation is well developed along the lines of farce, and the action of the players thoroughly amusing, as they keep within the lines of possibility in the farcical delineation of their characters. A novel feature of the film is a trip through Luna Park. The grouchy husband was displeased with his wife's new attire. During her absence the servant girl donned this attire, was seen by the husband and a photographer hired to follow them and obtain evidence. The humor of the film is this gentleman's endeavor to take pictures of the couple through their escapade at Coney Island. In the last scene he comes from the hospital—the only slightly overdrawn effect in the film—and the truth is out. It is exceptionally entertaining and amusing.

The Gun Fighter (Nestor, June 28).—A thoroughly consistent story of more dramatic strength and ingenuity than is sometimes seen in the usual Western film is brought forth in this picture. It is above all natural and human in its treatment and well enacted except for the desire to explain that predominates the work of the actor playing the brother. He determines to change the fortunes of his family by capturing a noted desperado. He meets this fellow in the saloon, but in making known his discovery he is shot by the man who escapes. This man seeks protection in the brother's home, and is sheltered innocently by the family. Evading the sheriff he makes for the woods, and escapes by double tracking. In the meantime the sister has set out for aid in behalf of her wounded brother. The desperado in a well conceived fight saves her from the attack of three Indians, is wounded, but carries her home, where he dies before they have a chance to take him—thus proving the universal good in all. The acting of the desperado is convincing, and does much toward making the film a success. The brother in the last scene was surprisingly active for a man wounded, but a few hours before, and through the heart, too.

The Fireman Is a Gentleman (Itala, June 29).—This was called a comedy on the screen. As a drama it is neither particularly good nor particularly bad. The manner of the lady's escaping from the cafe might afford amusement to some; perhaps that was the comedy part. The fireman is called away to duty, when Armand appears and declares he will kill himself on her threshold if she does not go with him. They go to a cafe, which takes fire. Her husband, the fireman, is summoned, but Armand, to save the lady's honor, sits down amid the flames and writes a note implying that her identity must not be known. This note he slips through the door while the fire rages. Then with equal leisure, the lady's form is covered with a tablecloth and she is taken to the automobile. She emerges later and informs Armand he may commit suicide any time he wishes; she has learned a lesson.

The Little Leader (Imp., June 29).—An interesting performance is given on this film. The acting of the professor is deserving of comment, but while the little boy conducted himself as a boy very creditably, it was obvious that he was a girl. Some scenes are introduced merely for sentiment, having no direct bearing on the story. The professor tries to sell his opera. Seeing his distress, his grandson tries to earn a livelihood by playing the violin. He is taken in by the theatrical manager that refused the professor's opera. The manager returns home with the boy and accepts the opera rather quickly. The sight of the performance the old professor dies—rather heartless of the scenario writer, but then it is pathos—and the young grandson leads the opera to glory.

Lorna Doone (Thanhouser, June 30).—Blackmore's Lorna Doone seems especially adapted to picture, and has been afforded particularly vivid treatment in this film, emphasizing only the essentials. The backgrounds chosen

PATHÉ FRÈRES
FILMS

HERE'S A BEAUTY
FILM D'ART
THE VEIL OF HAPPINESS
About 1,000 feet. Released July 14th
A magnificent production, written by George Clemenceau, former Prime Minister of France. Exquisitely colored.

BOOK THIS
WAITING
About 1,000 feet. Released July 8th
A beautiful story of Eastern and Western life filled with heart throbs.

COMING
MEMORIES OF THE PAST
About 1,000 feet. Released July 20th
Another winner which will hold the spectators' interest from start to finish.

CINES CO.
OF ROME
STUDIOS and FACTORIES ROME and PADOVA

CAPITAL
Preferred Stock . Lire 2,000,000
Ordinary " . 3,750,000
Fully paid up . Lire 5,750,000

Exchange Men, write to us for particulars of our First Release

Branch for the United States of America
445 Broome Street, cor. Broadway
New York City
Tel. Spring 9232 Telegraph Class, New York

PHOTOGRAPHS, on Post Cards, of leading FILM ACTORS and ACTRESSES, licensed and independent, at 10c. each.
K. A. WILLIAMS, Room 249,
50 Church St., New York City

are exceptionally suggestive, and it is well costumed and acted, the actor playing the stalwart John Ridd, deserving of special mention. Lorna is captured by the outcast Doone family, who live in the dreaded Doone Valley, in the hopes that they may be reinstated in society and gain her fortune. The young boy, John Ridd, meets her in the Doone Valley, and they grow up to love each other. At length the Doones attempt to compel her to marry a certain young Doone, but she gets word to John Ridd, who with his mighty missile goes into the Doone Valley and rescues his Lorna. At the wedding—a good scene—Carver Doone appears at the window and shoots Lorna. John pursues him, and throws him into the quicksand, and that is the end of the Doones. The picture is remarkably interesting and well conceived.

Coronation of King George (Salem Company, June 30).—This film includes the coronation parade of England's King going to and from Westminister Abbey. The scenes are well taken, and one gets a good idea of what happened all along the line.

The Cowboy's Vacation (Bison, June 30).—Somewhat in the nature of a hilarious farce, the interesting features of this film are derived from the cowboy's visit to Venice, a summer resort of Southern California, where they take in all the amusements. They also visit the Ocean Park Bathing Beach, a big ostrich farm; also an ostrich and alligator farm. The fun is derived from the attempt of the farmer's wife to keep her husband away from the fascinating widow.

LETTERS AND QUESTIONS

(Continued from page 19.)

one of the Vitagraph children. Biograph names are—oh, pshaw! Don't you know about that yet?

"Curiosity" (New York) wouldn't be a woman if she didn't have plenty of questions to ask, which, however, will be cheerfully and as fully answered as possible. The name of the pal of Paul Pantzer in A New Life (Pathe) could not be ascertained. Mary Fuller was the girl in Her Brother's Photograph (Edison). Owen Moore was the chum of King Baggot in Gerald and Percy (Imp.). Yes, Marc McDermott is worth raving over, too, and so is Curtis Cooksey, as "Curiosity" suggests; he is so "bubbling over with high spirits."

"A Stage Manager," who fails to give his correct name and address (in confidence), writes in praise of Helen Gardner, and his letter would have been quoted from liberally if he had observed the little formality referred to.

Bertha Krieghoff writes to correct an error in a statement made recently in this department regarding the leading lady in Clancy, A Klondike Steal, and The Ends of the Earth. It was she and not Miss Swayne who played these parts so exceedingly well. The Spectator was in error and it was his own fault and not that of the Vitagraph Company. Miss Krieghoff, by the way, is in Europe, or will be soon. Her Summer address is care American Express, Paris, France.

Arthur Roberts, of Portland, Ore., writes to express his admiration for Maurice Costello, the story of whose career he would like to read, Florence Lawrence, and John Bunny. He also wants to know about the Santley brothers. Fred Santley is under contract with Kalem for the Bertie series and other comedy parts. Poor Tommy Santley was drowned recently, as THE MIRROR last week reported. He had worked for Kalem and Pathe and was held in the warmest regard by all his associates. Joe Santley is in stock.

Mary Emery, of Canton, Ill., will be pleased to know that Lillian Walker, whose dimples Miss Emery so much admires, is still with the Vitagraph. Miss Mabel Trunnelle continues with Edison. The leading men of the Kalem Western company are Carlyle Blackwell and George Melford. The latter can be distinguished by his chin, which is always held high. Wish he would drop it once in a while, just for a change.

Joe L. Gill, Selma, Ala.: Arthur Johnson is under contract with the Lubin Company, or was at last accounts. Why do you ask? Have you been fooled by his appearance in recent Reliance films that were made some months ago and only recently released?

Augusta Stacy, of Memphis, Tenn., is "very much worried about her favorite, Mary Pickford," because she hasn't seen her in recent Imp. releases. No cause for worry. "Little Mary" has been having a vacation. The child in Courage of Sorts (Vita.) is the daughter of Maurice Costello.

A. H. Duncan, Nashville, Tenn.: The telegraph operator in A Close Call (Pathe) was Gwendolyn Pates. Can't say as to why Imp. films are no longer shown in Nashville theatres, unless possibly the particular houses referred to have changed to Licensed service. Private addresses are not furnished by THE MIRROR.

L. Winter, of West 128th Street, New York, calls attention to recent Nestor releases of Western subjects, which he thinks are played "in a very natural manner" and appear to be "a part of the West." The two leads he refers to are Violet Mesereau and William Levering.

"P. P." of West Hoboken, wants to know the name of a Biograph player. Come now, everybody, what shall we do to her?

Mrs. A. B. Hill, New York: The girl with Miss Lawrence in The Hieroglyphics vs. the Judsons (Lubin) was Miss Tayne.

THE World Owes You a Real Living, and the easiest way to collect it is to jump into the moving picture game—right now—while it's the popular craze. But get in right. Make that crowd that just "pays a visit" become your steady patronage.

The Edison Projecting Kinetoscope is the machine that will always do it. It's the pictures it projects—clear, brilliant, steady, non-flickering pictures—that make your show a pleasure, not an eyestrain. It's the machine with all parts instantly accessible, interchangeable and built to stand the steady grind.

THOMAS A. EDISON, Inc.
64 LaBreside Avenue
ORANGE, N. J.

LICENSED FILM RELEASES

July 3, 1911.

	Feet.
(Bio.) The Wonderful Eye. Com	495
(Bio.) Stubbs's New Servants. Com.	501
(Pathe) Washington Relics	1000
(Selig) The New Faith. Drama	1000
(Kalem) Cattle Herder's Romance	1000
(Lubin) His Birthday. Com	630
(Lubin) Foxy Izzy. Com	315

July 4, 1911.

(Vita.) The Latest Spark. Drama	
(Edison) The Price of a Man. Drama	1000
(S. & A.) Swat the Fly. Com	472
(S. & A.) A Hungry Pair. Com	528
(Selig) The White Medicine Man	995
(Gau.) Saving the Standard. Drama	835
(Gau.) The Cuttlefish. Edu	165

July 5, 1911.

(Edison) Polish the Pie. Com	500
(Edison) Trading His Mother. Com	500
(Pathe) Birds in Their Nests	462
(Pathe) The Hair Tonic Works. Com.	413
(Kalem) The New Cook. Com	990
(Vita.) In Northern Forests. Drama	1000
(Eclipse) Ancient and Modern London.	530
(Eclipse) Boys Will Be Boys. Com.	470

July 6, 1911.

(Bio.) The Thief and the Girl. Drama.	990
(Selig) A Craven Heart. Drama	1000
(Lubin) The Snake Bite. Drama	1000
(Melies) The Great Heart of the West.	1000
(Pathe) An Indian's Pride. Drama	1000

July 7, 1911.

(Pathe) Along the Danube. Travel	459
(Pathe) Obedient Limbs. Trick	171
(Pathe) Chinese Potteries. Indus	200
(Vita.) The Woes of a Wealthy Widow.	1000
(Edison) The Crucial Test. Drama	1000
(Kalem) To the Aid of Stonewall Jackson. Drama	1005
(Essanay) At the Ranch	1000

July 8, 1911.

(Pathe) Waiting. Drama	1000
(S. & A.) The Corporation and the Ranch Girl. Drama	1000
(Vita.) Snowbound with a Woman Hater. Drama	1000
(Gau.) The Village King Lear. Drama.	1010
(Lubin) Always a Way. Drama	1000

July 10, 1911.

(Bio.) The Jealous Husband. Com	998
(Pathe) Love and Cheese. Com	325
(Pathe) Mount Etna in Eruption. Scenic	460
(Kalem) Reckless Reddy Reforms. Com.	975
(Selig) The Two Lives. Drama	1000
(Lubin) The Snare of Society. Drama.	1000

July 11, 1911.

(Selig) It Happened in the West. Drama	1000
(Vita.) The Old Folks' Sacrifice. Drama	
(Edison) Marvels of Horsemanship. Scenic	1000
(S. & A.) "Mustang" Pete's Love Affair. Com	1000
(Gau.) Picture on the Screen. Drama	700
(Gau.) A Rugged Coast. Scenic	300

July 12, 1911.

(Edison) The Trapper's Five Dollar Bill. Com	980
(Pathe) Tragic Wedding. Drama	974
(Kalem) Hubby's Day at Home. Com.	990
(Vita.) In the Arctic Night. Drama	
(Eclipse) The Free Lance. Drama	620
(Eclipse) Temples of India. Scenic	345

July 13, 1911.

(Bio.) Bobby, the Coward. Drama	998
(Selig) Captain Kate. Drama	1000
(Lubin) The Lost Horse. Com	600
(Lubin) Mr. Inquisitive. Com	400
(Melies) The Right of Way. Drama	1000

July 14, 1911.

(Pathe) Father and Son. Drama	960
(Pathe) The Veil of Happiness	
(Vita.) The Subduing of Mrs. Nag. Com.	
(Edison) The Minute Man. Drama	1000
(Kalem) The Tenderfoot's Claim. Drama	
(S. & A.) (Not reported)	

July 15, 1911.

(Pathe) Dad's Boy. Realistic	1000
(S. & A.) (Not reported)	
(Vita.) The Geranium. Drama	
(Gau.) Jimmie as a Philanthropist. Drama	490
(Gau.) Frolicsome Florrie. Com	520
(Lubin) (Not reported)	

INDEPENDENT FILM RELEASES.

July 3, 1911.

	Feet.
(Amer.) The Call of the Open Range	
(Imp.) In the Sultan's Garden	
(Eclair) Can He Save Her?	
(Eclair) Tommy Wants to Be an Actor	
(Champion) The Fighting Rev. Caldwell	

July 4, 1911.

(Bison) The Unloaded Gun	
(Powers) When Pals Quarrel	
(Thanhouser) The Declaration of Independence	

July 5, 1911.

(Reliance) The Golden Rule	
(Champion) Service Under Johnston	
(Solax) Starting Something	
(Ambrosio) The Emperor's Debt	
(Nestor) A Message from the West	

July 6, 1911.

(Amer.) The Ranch Chicken	
(Amer.) The Schoolma'am of Snake	
(Imp.) For the Queen's Honor	
(Itala) The Little Wayfarer	
(Rex) Fate	

July 7, 1911.

(Lux) Secret Service	
(Thanhouser) The Court's Decree	
(Yankee) His Great Sacrifice	
(Solax) The Silent Signal	

July 8, 1911.

(Gt. Northern) As a Man Soweth	
(Itala) Turin Military Tournament	
(Powers) The Haunted Island	
(Reliance) Thou Shalt Not Lie	
(Powers) The Love Potion	

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

JULY 10th
THE
Two Lives
A story of the lives of two college chums. Showing the triumph of character over the lust for money.
Code word—ACULEATE
Length, about 1000 ft.

JULY 11th
It Happened In the West
The call of the blood and love of race cause an educated Indian to return to his own people. A dramatic story with true heart interest.
Code word—ADJUTAGE
Length, about 1000 ft.

JULY 12th
Capt. Kate,
Or, The Animal Trader's Daughter
Another Great Selig Animal Picture.
A story teeming with exciting incidents, showing the perils that beset the life of a young girl isolated in the African jungles.
A Feature of Features
Code word—ABSCISCENT
Don't Miss This One
Length, 1000 feet

COMING
"Swat the Fly"
A laugh, a scream, a yell. SELIG joins the crusade. Watch for it.

COMING
"Two Orphans"
The feature of the year. In three reels from Kate Claxton's authorized version.

SELIG

WEEKLY BULLETIN SENT POST FREE
LET US PUT YOUR NAME ON OUR MAILING LIST

SELIG POLYSCOPE CO. INC.
20 East Randolph St., Chicago, U. S. A.

LUBIN FILMS

3 LUBIN REELS A WEEK

Beginning July 1. Release days Monday, Thursday and Saturday. A Snappy Comedy, a High-class Drama and a Genuine Western every week.

ALWAYS A WAY

Released Saturday, July 8

How Cupid solved a hard problem. Delightfully depicted. A love comedy of first quality. Length about 1,000 feet.

The Snare of Society

Released Mon., July 10

A gripping drama of domestic love. The birth and conquest of Jealousy. An awful misunderstanding averted Length about 1,000 feet.

Split Reel

THE LOST HORSE

Length about 600 feet.

MR. INQUISITIVE

Length about 400 feet

Released Thursday, July 13

Rippling, roaring, laugh-and-live-long farce-comedies, both of these. Don't miss them.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

★MELIES★

JULY 13, 1911

A Great Feature Film

THE RIGHT OF WAY

A great picture of an incident occurring during the railroad building epoch, containing all the pathos and loyalty of human nature. A railroad is projected, whose course runs over the grave of a woman who once saved the life of the president of the road. Subordinates thrust the aged husband of the deceased woman aside and are about to complete the road, when the president arrives, recognizes his old benefactor, and orders a detour of the road.

A picture rich in beautiful settings, and true to the custom of that period.

JULY 6, 1911

THE GREAT HEART OF THE WEST

A strong drama revealing the greatness of heart characteristic of Western people.

G. MELIES, 204 East 38th St., New York City
Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

If It's **NESTOR** It's Good

WEDNESDAY RELEASES	SATURDAY RELEASES
WESTERN	**MUTT AND JEFF**
Foto-Dramas	Foto-Farces
July 5th, 1911	July 8th, 1911
A Message from the West	**The Bad Half Dollar**
Tempest of Thrills.	Mutt and Jeff at Their Best.
July 12th, 1911	July 15th, 1911
The Pony Express	**Mutt and Jeff**
Western—Positive Hit.	In New Stunts.

DAVID HORSLEY, 147 Fourth Avenue, New York

NOTES.

The Joie, Oracle, Isis, and Globe at Ogden, Utah, are doing a very good business under the management of Harry Sims; Mr. Sims also manages a number of other picture houses throughout Idaho.

The Fall of Troy drew 2,500 paid admissions to the Auditorium at Newnan, Ga., recently.

On account of the torrid weather, the Gem Theatre at Kearney, Neb., was closed to the public June 10 and will not be reopened until Sept. 1. Westfall and Hendy have gone back to licensed films at the Crescent and will show two reels at each performance in addition to vaudeville. They are also now using a six-piece orchestra, and Howe, the trap drummer, is an artist in his line. A new airdome has been opened in Grand Island, north of the track, and is showing pictures and vaudeville to big business. The Lyric, Grand Island, is reported closed.

KALEM

RECKLESS REDDY REFORMS

This Western comedy is out of the usual line and is the kind you want.
Released Monday, July 10th. Length, 975 feet.

HUBBY'S DAY AT HOME

A genuine comedy scream is hard to find, BUT HERE IS ONE.
Released Wednesday, July 12th. Length, 990 feet.

THE TENDERFOOT'S CLAIM

A Mining Story of the West.

The scenes of this picture were taken in Big Tejunga Canon, California. The Canon leads back through the Sierra Range of mountains for 150 miles to the Mojavo Desert. The early California Indians knew of the richness of the sands of the Tejunga River; signs of their work is shown in numerous cayote holes along the entire length of the river. The isolated position of this canon prevented its discovery until long after the early gold rush was over.
Released Friday, July 14th. Length, 1,000 feet.

Handsome four-color art portrait, 15 x 20 inches in size, of Gene Gauntier, 40c., postage prepaid.

One sheet four-color poster of Alice Joyce, 15c., postage prepaid.

COMING---Monday, July 31st

THE MEXICAN JOAN OF ARC

KALEM COMPANY, Inc.

New York, 235-239 W. 23d Street
London, 45 Gerrard Street, W.
Berlin, 35 Friedrich Strasse

Essanay Three-a-Week

Trade Mark

TUESDAY---FRIDAY---SATURDAY

And You Will Want Every One of Them

Trade Mark

Play to Big Business with These!

Released Friday, July 7th

AT THE BREAK OF DAWN

A sensational Mexican drama with a finish that will startle you. Don't try to guess—book the picture and see for yourself.
Length, approx., 1000 feet.

Released Saturday, July 8th

THE CORPORATION AND THE RANCH GIRL

A Western drama showing how Cupid and a ranch girl defeated a big corporation which tried to rob the girl of her ranch.
Length, approx., 1000 feet.

Released Tuesday, July 11th

"MUSTANG" PETE'S LOVE AFFAIR

The funniest Western comedy since "Alkali" Ike's Auto. Both Mustang and Alkali are in this picture. Do not miss it.

ASK FOR ALL ESSANAY POSTERS

ESSANAY FILM MANUFACTURING COMPANY

Chicago, 521 First National Bank Bldg. London, 5 Wardour Street, W.

(Continued from page 17.)

the Poris, afterward playing the Pantages Circuit.

June 18-25 pleasing big houses: an exceptionally The Obrecht Stock co. is playing to good business in the small towns of Southern Minnesota.
JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE (O. F. Burbank): The Huntleys, motographia experts, one line of Sims.—PRINCESS (Roesner and Metz): The Great Motor Race at Indianapolis 27-29.—ORPHEUM (A. B. Robbins): The Continental Ball.—UNDER CANVAS: The Cosmopolitan Carnival co. at Athletic Park opened to an immense crowd. Sells-Floto Circus Aug. 11.

NEBRASKA.

BEATRICE.—AIRDOME (C. H. Kerr): The Brewer Stock co. June 19-24 to fair business. Billy 19. The Idler 20. Forget-Me-Not 21. The Rushranger 22. A Night Off 23. The Flower of the Ranch 24.

OHIO.

CLEVELAND.

Joseph Sheehan and Company in Madame Butterfly—Vaughan Glaser Heartily Welcomed.

At the Colonial Theatre, the Joseph Sheehan Opera co. closed a successful engagement by presenting Madame Butterfly June 26-1. The opera was the most popular and pretentious of the engagement, being sung and staged in a manner that reflected great credit on the organization. The Colonial Stock co. opens 3 with Cameo Kirby. Tully Marshall heads the co., which includes Ida Conquest, Milton Sills, Madge Kennedy, Bollin Holden, Margaret Sayres, George Batey, Wilson Day, and Warren Munsell. The Garden scene from Faust and Facing the Music was the bill at the Euclid Garden Theatre, June 26-1, proving one of the best bills offered by Manager Max Falkenheim to his patrons. The Norwood co. and Edwin Arden drew their engagement at this popular resort 3-8 with selections from Martha and The Brixton Burglary.

Vaughan Glaser opened his two weeks engagement at The Prospect 26-1, with a presentation of Brewster's Millions. Both Mr. Glaser and Vay Courtenay received a hearty welcome. The Only Way 3-8.
WILLIAM CHASTON.

CINCINNATI.

Chester Park Opera Company Doing Well—Fishell Company Completing Plans for Next Season.

George Cohan's George Washington, Jr., with Burt Klein, was well presented by the Chester Park Opera co. June 25-30. Capacity business all week. Pinafore to follow.

Manager Martin announced that all principals of the Fishell co. have signed contracts for coming season.

In the case against Manager George Fish for alleged breach of contract, the Circuit Court affirmed the $8,000 judgment awarded by the Superior Court 17.

The extremely warm weather is very favorable for outdoor amusement, but indoor offerings are suffering as the result. J. CAMPBELL.

URBANA.—CLIFFORD THEATRE (Edward Clifford): The Glow pictures on Saturday move closing to good business.—LYRIC (Mrs. Robert Adler): Mixon, the handcuff king, June 25, 27 to good business; pictures.—WONDERLAND (Harry Gilck).—ORPHEUM (Holding and Hamilton): Picture houses and good business.—ITEMS: E. F. Maxwell, of the old reserveire Maxwell-Hall co., has been rising here.—Press Agent Hickman, of the John Robinson Circus, was here 27, arranging for the big show 16.—Frank Wessner, who has been doing press work for the Dan Robinson's Circus, has closed with that shows and joined the John Robinson Circus for press work.—Word has been received announcing the death of Henry McDarah in Jersey City. Deceased was the only child of Jerry McDarah, stage carpenter with the Shubert, and this was his old home. The young man had been preparing for the operatic stage.

Manager Edward Clifford and Treasurer Clarence Kerrigan are merely enjoying themselves with their father, Billy S. Clifford, in New York.—A. B. Meecham and wife, of Enoch's Uncle Tom, has been visiting Mrs. Meecham's old home here.—Enochs Brothers have put on a Tom show under canvas, and opened this season at St. Paris, O., 25. The co. includes Mr. and Mrs. Meecham, Mr. and Mrs. Lou Brooks, Mr. and Mrs. Claude Thornton, Ellsora Yeiss.
WILLIAM H. McGOWN.

PORTSMOUTH.—CASINO (Arthur Berthelet): The Millbrook Stock co. opened at Millbrook Park June 19 with Camille. Louise Kent carried the leading role, demonstrated that she still retains her characteristics which made her a favorite last season. Harry L. Minturn as Armand Duval, leading male character, assailed the hearts of his listeners with his clever style, strong and pleasing voice. Arthur Berthelet as Monsieur Duval has improved upon his last season's popularity; Mr. Berthelet besides being a clever actor, has very successfully managed the Millbrook Park co. here for several years. Roy Gordon as Count De Varville proved the striking character of the production; Mr. Gordon is a Portsmouth boy, and all the Casino patrons welcome him sooner. Jack Herbert as Gustave, another member of last season's co., could not be improved upon. Marion Herbert as Olympe, with her charming style and personality, was indeed pleasing. Gaston Periot, a new member, is naturally jovial, and contributed a strong role to the cast. Florence Guise, in more of a Madame Prudence role, was very pleasing. Clara Lipp as Nichette and Billee Lester as Manie, the maid, who are both possessed with a winning personality and attractive temperament, will win many friends and add to the ability of the co. Albert Reinicer and Sidney Anderson also came in for their share of credit; business all week very good.—UNDER CANVAS: Gentry Bros. 29 pleased two large audiences.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Varin and Varin, Billy Chase, and Sam Leffert and co. in The End of the World June 26-1, and drew very good patronage.—NEW BIJOU (Sun Amusement Co.): The Summer vaudeville will close at the Fairbanks 1 and reopen the New Sun on the 3d, with Reilly and Bryan, Archer and Carr, Dreamland Comedy Four.—SPRING GROVE CASINO (W. F. Davis): The Davis-Bertrand Opera co. 25-1, presented The Doll Maker, and pleased fair business. The Belle of Boston 2-8.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures to good business June 19-24. The Japanese Girl (home talent) pleased S. R. O. business. Nellie Ault's whistling made big hit, as did Helen Colvin's toe dancing.

OKLAHOMA.

GUTHRIE.—CRYSTAL AIRDOME (Will Brooks): Lockwood and Burton June 19-24; good co. and attendance. Plays: Across the Divide, Counterfeiters, A Southern Romance, and Iron Workers. Wolford Stock co. 26-1.

OREGON.

PORTLAND.—HEILIG: John Drew in Smith June 19-21; supporting co. good and pleased fair business. May Robson in The Rejuvenation of Aunt Mary 22-24; excellent co.; large and appreciative audiences. Billie Burke in Mrs. Dot opens 26. JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): May Robson in The Rejuvenation of Aunt Mary June 21; excellent. The Toymaker 29.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): Our New Minister was the offering of the co. for week of June 26, and delighted excellent business. Lillian Bayer as Nance Ransom gave a fine interpretation of the part and added another hit to her already long list. Her acting was a delight to her many friends. Severin De Deyn in the title-role made a manly up-to-date minister. He has a certain dignified bearing which fitted the part perfectly, and with Miss Bayer received numerous curtain calls; also each the "glad hand" when they appeared. Mabelle Estelle as Skeesicks was fine, and earned much well merited applause. Thomas Shearer as Darius Startle and Sadie Radcliffe as Dorcas Tattleby were very funny, and created much laughter. Lawrence Barbour as Sylvanus Bartlett had a small part, but he made it stand out. John Ravold as Curtis Ho'ten, David Walters as Hannibal Chapman, S. P. Cairns as Lem Ransom, Dorothy Davies as Esther Strong, and Daniel Lawler as Obadia Blurton were excellent and merit special mention. The others who did well were Barton Williams, Romaine Callender. The staging was very good. Jack Allman, who sang two illustrated songs between the acts, pleased. The Ensign 3-8.—LUNA PARK (Thomas M. Gibbons): The free attraction for week of 26 was Mabel Hackney and her Dancing Pony, and the act was much enjoyed. A Wild West Show, under canvas, with Indians, cowboys and cowgirls has been added to the already large number of attractions at this popular park. At Rocky Glen, Manager Frothingham had a brilliant display of fireworks the evening of 29, which delighted the large audience. He will have the same every Thursday evening, weather permitting.—ITEM: Alice Powers, prima donna at the San Carlos Opera House in Naples, Italy, for the past two seasons, is visiting her sister, Mrs. Harvey McCauley, in this city.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Roth and Rosso and Harry Finerty and motion pictures pleased large houses June 26-1.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths): Burger's Fourth Regiment Band, Aaron W. Eshleman, conductor, pleased a very large audience 25. Sevengala, hypnotist, 3-8.—ITEMS: Manager Griffiths, of Rocky Springs Park, has recovered from a severe attack of lumbago.—Paul Heise, of this city, has purchased Conestoga Park from the Conestoga Traction Co. It will be greatly improved and managed by Captain John B. Peoples, formerly manager of Woolworth Roof Garden. A Summer theatre will also probably be erected to take the place of the one that was destroyed by fire some years ago.

READING.—PALACE (William K. Goldenberg, res. mgr.): An excellent programme including El Gingras, Forsythe and Povah, Horner and Barnett, Borani Brothers, and Wolfe, Moore and Young greeted the patrons of this cool and cosy playhouse June 29-1.—GRAND (C. G. Keeney): Summer vaudeville of a classy quality is being presented to good business in spite of hot weather. A. Sabolsky, of Norristown, who controls this theatre, was in town looking over the prospects for the coming season.—ITEM: Lukens Brothers and their circus are booked for this city 1; also 3-5 with matinees. This is one of the foremost popular-priced tent shows in the country, and big business is assured. The Four Lukens and Harry Lukens's famous menagerie are features of the exhibition.

SUNBURY.—ROLLING GREEN PARK (J. N. Blanchard): Vaudeville and pictures June 26-1, presenting Keiwa and Le Perlon, novelty illusionists; Gus Keegan, Archie Gillies, Wilfred Clarke, Eleanor De Mott, and Grace Meinzen, all deserve special mention for clever work.—ISLAND PARK (James C. Young): Motion pictures 26-1 draw record-breaking crowds.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): Stock co., under the able direction of Lawrence Marston, is doing great work. Wildfire June 26-3.—LUNA PARK (John Hinkel): Stock co. in The Cowboy's Sweetheart 26-3; business big.—ITEM: The Cowboy's Sweetheart is from the pen of the stage-manager of the co.

WILLIAMSPORT.—VALLAMONT PARK (William H. Amer): Clara Turner Stock co. June 26-1 in The Prince Chap and The Country Fair to fair business and appreciative audiences. Miss Turner and Mr. Hammond received many recalls nightly.

RHODE ISLAND.

PROVIDENCE.

Trilby Well Presented at Keith's—Empire Stock Company Doing Well.

With the announcement of Trilby at Keith's June 26-1 a keen anticipation was manifested and capacity houses ruled at each performance. The manner in which the various productions of the season have been presented has been very gratifying, and the cast is without doubt the strongest aggregation that has ever represented the house. Miss Scott in the leading role made a sweet and charming Trilby, and Mr. Churchill offered a most faithful likeness of Svengali. His portrayal was masterly and deserving of special mention. Mr. Sherman and Mr. Pittman also contributed fine work. Charley's Aunt 3-8.

Ingomar was the offering of the Empire Stock co and, with practically a new cast, a very favorable impression was conveyed. John Preston contributed full justice to a strong character, and Katheryn Scott, the new leading woman, was well received. With the offering of The Girl and the Cowboy next week the Summer season will be brought to a close.

Eugenie Blair, who has been playing leads with the Empire Stock co. up to the present week, sailed for Europe 27 with her daughter for the remainder of the Summer.

Messrs. Spitz and Nathanson, managers of the Empire, have started on a fishing trip through Maine and will return about the first of August to lay plans for the Winter season.

The Empire will be completely renovated during July and August in anticipation for a large opening Labor Day. New dressing rooms will be installed and new carpets and draperies will replace the old. Julian Eltinge will open in The Fascinating Widow Labor Day.

A new motion picture house will be opened under the management of Messrs. Spitz and Nathanson at Block Island I for the Summer months only. The innovation will in all probability prove a popular one, as it is the first of its kind the Island has ever had.

Colonel Wendelschaefer was in New York last week and made a number of important bookings for the Winter season at the Opera House. Some of the old attractions will be retained and a number of new ones will be offered.
H. F. HYLAND.

NEWPORT.—FREEBODY PARK (Charles E. Cooke): Ellis Fay, Clements and Deane, Anderson and Goins, Garland and Green, Shreenka Sisters, Sharo and Clark, Signor Ballnari, Dog Bandits June 26-1; fair houses.—OPERA HOUSE (Ellis E. Holmes, res. mgr.): Capitol City Four, Three Madcaps, Austin Walsh; biz business 26-1.—COLONIAL (H. A. Kaull): Feely and Kelly, Lewis and Green, Lawrence and Wright 26-1; good houses.

SOUTH DAKOTA.

DEADWOOD.—THEATRE (Frank E. Smith): Pictures June 19-24; very good pic-

THEATRICAL WARDROBES ARE absolutely secure in the Fireproof Warehouses of The Manhattan Storage & Warehouse Company
Lexington Avenue and 43rd Street, Tel. 4200 Murray Hill
Seventh Avenue and 52nd Street, Tel. 1702 Columbus
Vaults for safe keeping of trunks, and excellent accommodations afforded for examination.
Safe Deposit Boxes at lowest current rates.
ADRIAN ISELIN, Jr., Treasurer. LAWRENCE WELLS, President

NO LOOSE OR TORN COPIES IF YOU USE A
MIRROR BINDER 75c MAILED POSTPAID Anywhere in the U.S.
Your MIRRORS Are Valuable—Preserve Them
THE DRAMATIC MIRROR CO., - 121 West 42d Street, New York

"PAULINE"
Address Pall Mall Forwarding and Deposit Co.
Carlton St., Regent St., London, W. C., England

CLARA TURNER
Vallamont Park—Williamsport, Pa.
FOURTH SEASON

Franker Woods COMEDIAN
FEATURED MY CINDERELLA GIRL LAST SEASON
Invites Offers for Next Season
1036 Knickerbocker Theatre Building.

Thomas J. Gray
"The Versatile Vaudeville Writer."
There are over 300 artists using successful "Gray Matter"—sketches, songs, monologues. Writer of "Any Little Girl That's A Nice Little Girl," etc., "Think it Over, Mary," etc.
Suite 303, Putnam Building, Times Sq., New York

Charles Horwitz
Author of the best sketches in Vaudeville. Over 250 successes playing. His record speaks for itself.
(Room 312) 1493 Broadway, New York.
'Phone 2340 Murray Hill

GORDON & SOLOMON Suite 422-5 Gaiety Theatre, B'way and 46th St.

W. W. STEINER Manager and Producer 513 Putnam Building

NOW ON SALE
THE NEW DRAMATIC MIRROR
Date-Book
Seasons 1911-12-13
AND
Directory of Producing Managers, Agencies (Dramatic and Vaudeville), 1910 Census
PRICE BY MAIL 30 CENTS
Orders Filled Promptly Upon Publication
We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.
A few copies of some previous issues may still be had. Dates furnished upon request.
Address DATE-BOOK DEPT.,
121 West 42d Street, New York

X. BAZIN'S FAR FAMED DEPILATORY POWDER REMOVES SUPERFLUOUS HAIR
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N.Y. CITY

tures all week; good houses. Paul Gilmore 28, 29.—ITEM: The Black Hills Pioneer Society, The Central City, Golden Gate, Terriville Fire Department, and The Deadwood Fire Department will give together a big picnic at Whitewood, S. D., 27.

TEXAS.

WAXAHACHIE.—AIRDOME (Y. H. Shelton): National Stock co., supporting Lionel Lawrence, June 12-17 pleased good audiences. Plays: Other People's Money, The Devil, North Carolina Folks, For Home and Honor, Russell's Merry Makers 19-24 in Man from Maine, When the City Sleeps, Gloriana, The Toiler, and Paid in Full; fair co. and business. Rush Stock co. 26.

CLEBURNE.—BROWN AIRDOME (Hoyt Kirkpatrick): Ina Lehr Stock co. June 19-24; fair co. and business all week. Plays: The Eagle's Nest, Midnight in Chinatown, Struck Oil, Beddy, the Mail Girl; The Broken Violin, The Married Bachelor, The Russell's Merry Makers 26-1.

EL PASO.—AIRDOME (Howard Fogg): Reopened by James T. Lee in College Chums May 30 to big business; everything points to successful engagement.—ITEM: Howard Fogg will manage the El Paso next season, as Mr. Rich intends staying in San Diego, Cal.

UTAH.

OGDEN.—THEATRE (H. A. Sims): National Stock in Rose of Tennessee June 12-17. A Man from the West 19-26; pleased good business.—ORPHEUM: Mrs. Fiske 22.

VERMONT.

BENNINGTON.—OPERA HOUSE (Charles A. Wood):—ITEM: Season just closed was a most successful one, and a fine line of attractions has been booked for coming season.

VIRGINIA.

PETERSBURG.—ACADEMY (Dan Regan): Cycling Zanoras, Henry Bobker, Turpin and Behrens, John B. Hymer and co., Edna, the Indian Girl; Poole and his dog "Fussie," and pictures June 19-24; fair business.

WASHINGTON.

SPOKANE.

Sothern and Marlowe Drew Capacity Business—Howard Russell's Swindler Well Presented.

Romeo and Juliet and The Taming of the Shrew, with E. H. Sothern and Julia Marlowe in the principal roles, played to capacity at the Auditorium June 19, 20. Max Dill in Lonesome Town 24, 25. The Lily 26. John Drew 30, 1. May Robson 3-5. Billie Burke 7, 8.

The Swindler, written and staged by Howard Russell, a member of the Lawrence co., was presented by the Lawrence Players at the American week of 18. Del S. Lawrence played the name part, with Jane Kelton in the leading woman role. The piece was well staged. The Cow Puncher is underlined for the week of 25.

Charles Muehlman, for six years manager of the Spokane and afterward connected with the American, has gone to San Francisco to become active manager of the Savoy, which he has leased for five years. He will play the big attractions at $1. Mr. Muehlman is a protege of John Cort, and has worked his way to the top, from usher in the Spokane Theatre.

Edwin Klonsch a member of the Board of Directors of the White Rats, announced in Spokane on 24 that there will be no strike of the Actors' Union. "We are not asking anything of the manager," he said, "and what is more the union never will call a strike. All we ask is legitimate protection for the actor."

Del S. Lawrence announces that his players will take a vacation of two or three weeks in August, when the American will be refurnished. Mr. Lawrence expects to go to New York with Manager Hoppe to arrange for new plays. Jane Kelton will take a rest in July, when Jessie Shirley is expected to become leading woman.

Annie M. Kent, of Kelly and Kent, was honored by admittance to the Spokane Aerie No. 2, Fraternal Order of Eagles, the week of June 18. When the order was organized here, Miss Kent, then known in the Northwest as Annie O'Brien, was just beginning her vaudeville career, and the bright little tot was unanimously selected as the Eagles' mascot, and later elected as an honorary member of the aerie. Miss Kent lived in Spokane a number of years, during which time she was a student at the Academy of Our Lady of Lourdes.

Ringling Brothers' Circus has arranged to give two performances near Recreation Park, Spokane, on Aug. 14.

James Evans, of Spokane, is at Great Falls, organizing and supervising the production of his new play, Hono, Skip and Jumo, for the benefit of the Children's Playground Association.

Alexander Saslavsky, of New York, has come to Spokane to complete arrangements for the season of the New York Symphony Orchestra, which will open its season of three weeks at Natatorium Park on July 10.

Supporters of unrestricted Sunday amusement at Kalispell, Mont., are jubilant, on account of defeating an ordinance to close the theatres on the Sabbath. W. S. McCREA.

SEATTLE.

A Strong List of Attractions at the Moore—The Golden Potlatch Celebration.

At the Moore Nance O'Neil and Charles Cartwright, supported by an efficient co., appeared in The Lily June 19-24, which drew houses ranging from small to medium. In the cast were Julia Dean, Antoinette Walker, Nellie Strong, Alfred Hickman, Oscar Eagle, Elliott Dexter, Douglas Paterson, William C. Holden, M. Rossi, S. G. Norsetun, and Robert Robson. John Drew in Smith 26-29. May Robson in The Rejuvenation of Aunt Mary 30-2.

Human Hearts 18-24 was presented in an acceptable manner at the Seattle before audiences averaging fair business. William C. Dowlan as Tom Logan gave a faithful delineation. Adelaide Powers and Stanley Johns in the heavy roles were effective. E. M. Griffith scored as Jem Mason. The other members of the co. made the most of their respective parts. In the cast were Eleanor Gibson, Mona May, Virginia Brissac, Lee Tyrell, Loring Kelly, and others. The Convict's Daughter 30-6.

At the Grand motion pictures of a superior character and vaudeville 18-24 have taken the place of the regular offerings. The attendance is good. Pictures of the same high quality are being presented at the Alhambra, with a fair attendance. This theatre had been closed for some time.

The Musical Comedy co. at the Lois curtailed its engagement by giving only two performances 18. Consequently the theatre was dark for the rest of the week.

In former years most of the large theatres were open throughout the Summer, but this year the outlook is not so promising, as the general conditions are not favorable.

The Golden Potlatch 17-22 to celebrate the arrival of the first large shipments of golden treasure from the North to this port, will have among its features: Aerial Flights by Curtiss and others, Water Fetes and Sports, Review of United States Battleships, Historical and Artistic Pageants, Parades of All Nations, Oriental Displays, and Indian Dances and Ceremonies.

BENJAMIN F. MESSERVEY.

WEST VIRGINIA.

WHEELING.—COURT (R. L. Moore): The Christian June 26-1 by the Court Stock co., with Miss Mehrley and Morris Foster in the leads, gave a very satisfactory performance. The Warrens of Virginia 3-8.—ITEM: All the committees on entertainment for the big T. M. A. convention reported 25, showing everything in splendid shape for the week of 10.

FAIRMONT.—UNDER CANVAS: Gentry Brothers June 26; much larger and better than last year; good attendance at both performances.

WISCONSIN.

MILWAUKEE.

Robert Dempster Added Another Hit to His Record—Albert Brown a Favorite Here.

Israel Zangwill's powerful drama, The Melting Pot, is being given a splendid production June 26-1 by the stock co. Considering the time allotted to stock actors for study, they are certainly giving an excellent performance of this difficult piece. Mr. Dempster in the Whitestide role put tremendous effort into the numerous emotional passages that fell to him, and performed most creditably. Miss McHenry, the popular new leading lady, is gaining new laurels this week by giving a most charming presentation of the character of Vera Ravendal, which was created by Chrystal Herne. The balance of the co. were all well cast. The piece was excellently staged.

The week's bill at the Crystal is headed by the Momo troupe of athletes. Their act is out of the ordinary, and many new stunts and turns are shown. The balance of the bill includes Palmer and Lewis, Kinzo, James D. Doyle, and Mason and McClaire.

Albert Brown, a former local favorite with stock patrons, will succeed Robert Dempster in the leading roles at the Davidson, starting next week. Mr. Dempster will take a well earned rest. L. B. NELSON.

RHINELANDER.—MAJESTIC (Herman Sander): Work on the new solid brick and stone vaudeville and motion picture theatre is progressing rapidly, and indications point to the playhouse opening Aug. 15. The building will be 100 feet long and 38 feet wide, one story, except for the stage loft, and the equipment will be modern throughout. Only licensed film will be shown.—GRAND OPERA HOUSE (P. C. Kruckeberg): Tilly Olson 17 to good business; audience pleased.—BIJOU (P. C. Kruckeberg): Motion pictures nightly are well patronized.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Reeger's Opera co. 4. May Robson 29, Mrs. Fiske Aug. 4.—UNDER CANVAS: Barnum and Bailey June 30. Kline's Carnival co., under auspices of local M. W. A., 8-10.—ITEM: Contract for building the new Orpheum was awarded to the Hoffman Theatre Construction Co., of Indiana, for $60,000, and they have started work.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Paul Gilmore in The Bachelor June 20; excellent, to light business.

CANADA.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Max Bloom in A Winning Miss June 19-21 to good business. Willard Mack in Cameo Kirby 22-24; good co. Jeanne Russell played Adele Randall on one day's notice, owing to Maude Leone being called home on account of sickness and gave a fine performance. The work of Mr. Mack and Annie Adams as Cameo Kirby and Madame Davenge was very fine, and G. R. Walling as Larkin Munce was very funny. Mr. Mack's own play, In God's Country, 26-28. The Cat and the Fiddle 29-1. The Old Homestead 3-5.—ORPHEUM (W. B. Sherman): Sherman's Musical Comedy co. 19-21. A Flying Trip 22. Fighting Bob 24. King for a Day 26-1.—EMPIRE (M. Kyle): Keeps up its reputation for giving good vaudeville; business good.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

BARRYMORE, ETHEL (Charles Frohman, mgr.): Los Angeles, Cal., 3-8.

BAXTER'S PARTNER: New York city June 27—indefinite.

BURKE, BILLIE (Charles Frohman, mgr.): Seattle, Wash., 3-5, Tacoma 6, Spokane 7, 8.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—indefinite.

FISKE, MRS. (Harrison Grey Fiske, mgr.): San Francisco, Cal., 3-8, Oakland 10, Sacramento 11, Portland, Ore., 13-15.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgr.): Chicago, Ill., Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILMORE, PAUL: Pipestone, Minn., 4, 5, Sioux Falls, S. Dak., 8, Fergus Falls, Minn., 15, Detroit 17.

GREET, BEN, PLAYERS (Ben Greet, mgr.): Indianapolis, Ind., 2-8, Cleveland, O., 10.

HAWTREY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., June 26—indefinite.

KELCEY, HERBERT, AND EFFIE SHANNON (A. G. Delamater, mgr.): Chicago, Ill., July 1—indefinite.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): San Francisco, Cal., 2-22.

OLD HOMESTEAD (Franklin Thompson, mgr.): Calgary, Alta., Can., 3-5, Edmonton 6-8, N. Battleford, 10, Prince Albert, Sask., 11, 12, Saskatoon 13-15.

ROBSON, MAY (L. S. Sire, mgr.): Spokane, Wash., 3-5, Wallace, Ida., 6, Missoula, Mont., 7, Butte 8, Great Falls 9, Helena 10, Bozeman 11, Billings 12, Miles City 13, Bismarck, N. Dak., 14, Jamestown 15.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): New York city 3-14.

WHIP (J. C. Williamson, Ltd., mgr.): Dunedin, New Zealand, 3-20, Invercargill 21, 22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 5—indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Toronto, Ont., June 7—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BELASCO THEATRE: Washington, D. C., May 22—indefinite.

BENNETT, J. MOY: Cobalt, Can.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BLOOD, ADELE, PLAYERS (J. J. Garrity, mgr.): Louisville, Ky., March 26—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., April 24—indefinite.

BROWN AND FIELDER (Hal Brown, mgr.): Stamford, Conn., June 19—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CASINO: Holyoke, Mass.—indefinite.

CHAUNCEY-KEIFFER: Beaver Falls, Pa., May 29—indefinite.

COLONIAL (Tully Marshall, mgr.): Cleveland, O., July 3—indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.

DOMINION: Ottawa, Ont., April 24—indefinite.

DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.

DURKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—indefinite.

ELITCH GARDEN: Denver, Colo., June 11—indefinite.

EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 22—indefinite.

EMPIRE (Saits and Nathanson, mgrs.): Providence, R. I., May 8—indefinite.

FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 28-Sept. 4.

FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.

FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 27-Sept. 2.

GLASER, VAUGHAN (W. B. Garen, mgr.): Cleveland, O., June 26-July 8, Rochester, N. Y., 10-Aug. 19.

GLECKLER, ROBERT (Dave Hennessy, mgr.): Paterson, N. J., June 19—indefinite.

GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.

HAINES, ROBERT T.: Asbury Park, N. J., June 26-July 29.

HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.

HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.

HAWKELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 5—indefinite.

HAYES, LUCY, ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Omaha, Neb.—indefinite.

HITNER PLAYERS (D. Otto Hitner, mgr.): Elyria, O., May 8—indefinite.

HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—indefinite.

HUDSON: Union Hill, N. J., May 1—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 8-July 29.

INGRAHAM, LLOYD: Omaha, Neb., May 21—indefinite.

KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.

KELLEY, JEWELL: Atlanta, Ga., June 26—indefinite.

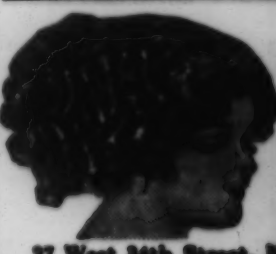
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Louisiana, Mo., May 22—indefinite.

LAKEVIEW: Lowell, Mass.—indefinite.

LANG, EVA (O. D. Woodward, mgr.): Kansas City, Mo., April 23-July 8.

LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.

PROF. L. HUBERT'S
HAVANA CREAM
"The Sure Reliable Beautifier," Positively removes Freckles, Pimples and all imperfections of the skin and prevents wrinkles. Does not contain Mercury, Lead or any harmful ingredient. Sold by every up-to-date druggist throughout the world. Price $1.00 per bottle. If your druggist cannot supply you, send us $1.00 and we will send you a bottle, express prepaid. Beware of imitations and substitutes. Many dealers will try to substitute some cheap preparation in order to make a larger profit. Insist upon having Prof. L. Hubert's Havana Cream. Sold by all druggists, or sent prepaid on receipt of price. Circular free. Letter size; Easy to read for illustrations.
PROF. L. HUBERT,
Toledo, Ohio



WHEN in need of a wrap go to MME. FRIED

27 West 34th Street, New York

Tobacco Habit Banished

DR. ELDERS' TOBACCO ROOT BANISHER all forms of Tobacco Habit in 3 to 5 days. A positive, quick and painless cure. Not an imitation. No craving for tobacco after the first day. Cost to those using but one cent a day. We guarantee results in every case or refund money. Send for our free booklet giving full particulars. Elders' Sanatarium, Dept. H, St. Joseph, Mo.

VARICOSE VEINS, BARLOW'S ULCERS

are completely cured with Compression Hosiery. It absolutely removes the pain, swelling, tiredness and disease. Full information on receipt of stamp.
W. J. YOUNG, P. D. F., 407 Temple, Minneapolis, Minn.

The Theatrical Lawyer

EDWARD J. ADER

Straus Bldg., Clark & Madison Sts., Chicago, Ill.

Practice in all State and U. S. Courts

ADVICE FREE

If You Had a Trunk

that had steel corners, steel rails, steel dowels, steel handle leons and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy old fashioned canvas covered wood trunk as long as you did, and wouldn't you be anxious to get up to date?

Send for Catalogue M **WILLIAM BAL, Inc.,** Builders of *BAL* PROFESSIONAL TRUNKS

1578 BROADWAY—710 SEVENTH AVENUE, NEW YORK

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 26—indefinite.

LEONE, MAUD, ASSOCIATE PLAYERS (E. A. Marshall, mgr.): Duluth, Minn., June 4—indefinite.

LONERGAN, LESTER: New Bedford, Mass., April 3-July 8.

LYTELL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.

McALLISTER, PAUL (Frank Gorton, mgr.): New York city June 5—indefinite.

MAJESTIC: Johnstown, Pa., April 17—indefinite.

MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.

MANHATTAN (Shropshire and Hillis, mgrs.): Vineland, N. J., May 25—indefinite.

MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 25—indefinite.

MILLBROOK (Arthur Berthelet, mgr.): Portsmouth, O., May 30—indefinite.

MILLER, HENRY: San Francisco, Cal., July 3-Aug. 26.

MOREY (Le Comte and Fischer's): Des Moines, Ia., May 27-Aug. 26.

MORISON LINDSAY: Boston, Mass., May 15—indefinite.

MURAT (Fred J. Dalley, mgr.): Indianapolis, Ind., May 29-Aug. 5.

NEILL, JAMES: St. Paul, Minn., April 30—indefinite.

NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.

ORPHEUM: Harrisburg, Pa., May 8—indefinite.

ORPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.

PAYTON'S (Corse Payton, mgr.): New York city May 8—indefinite.

PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., June 5—indefinite.

POLI (S. Z. Poli, mgr.): Hartford, Conn., May 22—indefinite.

POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 15—indefinite.

POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 8—indefinite.

POLI (S. Z. Poli, mgr.): Meriden, Conn., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Worcester, Mass., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.

POLI (S. Z. Poli, mgr.): Springfield, Mass., May 8—indefinite.

RAYMOND-ANDREWS (Raymond and Andrews, mgrs.): Minneapolis, Minn., June 25—indefinite.

SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.

SHERMAN: E. St. Louis, Ill., June 4—indefinite.

SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.

STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.

STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—indefinite.

SUBURBAN (Ongenheimer Bros., mgrs.): St. Louis, Mo., May 14—indefinite.

THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.

THOMPSON AND WOODS: Brockton, Mass., June 26—indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—indefinite.
TREMONT: New York city—indefinite.
TRIPLETT, WM. (Hugh Lashley, mgr.): Charlotte, N. C., June 12—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (P. Mack, mgr.): Chicago, Ill., May 1—indefinite.
WARD AND VOKES (M. Wallace, mgr.): St. Louis, Mo., May 28—indefinite.
WHITAKER, RAYMOND: Jersey City, N. J., May 28—indefinite.
WORCESTER PLAYERS (J. F. Burke, mgr.): Worcester, Mass., May 15—indefinite.

TRAVELING STOCK COMPANIES.

ANDERSON, CLAYTON, PLAYERS (Clayton Anderson, mgr.): Kirksville, Mo., 2-8, Chillicothe 10-15.
BAIER, GRACE (Dave B. Curts, mgr.): Corsicana, Tex., 3-8, Cleburne 10-15.
CULHANE'S COMEDIANS (No. 1: W. B. Culhane, mgr.): Atchison, Kan., 2-8.
CULHANE'S COMEDIANS (No. 2: Macklyn Allen, mgr.): Moberly, Mo., 2-8.
CULHANE'S COMEDIANS (No. 3: Wm. H. Culhane, mgr.): Mexico, Mo., 2-8.
GREAT WESTERN (Frank R. Dare, mgr.): Greenville, Tex., 4-10.
HOFFMAN-REGENT (James D. Proudlove, mgr.): Paris, Tex., 3-8, Ft. Smith, Ark., 9-15.
HOFFMAN, GUY: Hot Springs, Ark., 25-July 15.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Pineville, Mo., 3-8, Moberly 10-15.
MAHER, PHIL (Phil Maher, mgr.): St. Regis Falls, N. Y., 3-8, Saranac Lake 10-15.
MAJESTIC, PENNINGTON, COMEDY: Muskogee, Okla., June 26-July 4.
MORTELL'S ASSOCIATE PLAYERS (E. H. Mortell, mgr.): Greencastle, Ind., 3-8.
NEW THEATRE, Hastings, Okla., 3-8.
NEW THEATRE (Bohns and Davis, mgrs.): Oakley, Kan., 3-8.
WHITE DRAMATIC (C. P. White, mgr.): Hutchinson, Kan., 3-8.
WHITMORE BROTHERS: Portage, Wis., 3-15.
YANKEE DOODLE (D. Otto Hitner, mgr.): Grand Haven, Mich., 26-July 15.

OPERA AND MUSICAL COMEDY.

ARDEN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.
ARDEN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.
ARDEN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1-July 8.
ARDEN MUSICAL COMEDY: Los Angeles, Cal., July 5—indefinite.
CAT AND THE FIDDLE: Moose Jaw, Can., 6, Regina, Sask., 8, Winnipeg 10-16.
CHAUTAUQUA OPERA: Coleron, Jamestown, N. Y., June 28—indefinite.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 11—indefinite.
CHRISTIE'S MUSICAL COMEDY (Geo. L. Barnes, mgr.): Boston Harbor, Mich.—indefinite.
CLIMAX MUSICAL COMEDY: St. Louis, Mo., indefinite.
CRESCENT GARDEN (H. B. Harris, mgr.): New York city, April 27—indefinite.
DUFFY COMIC OPERA (Florence Bienfeld, mgr.): Cleveland, O., June 26—indefinite.
EASTERN MUSICAL STOCK (Sol. Fields, mgr.): Lynn, Mass., May 21—indefinite.
EMERY-BRAKEMAN (Mort Singer, mgr.): Chicago, Ill., May 29—indefinite.
FISKE (Jos. M. Gaites, mgr.): Atlantic City, N. J., 3-15.
GERMAN MUSICAL STOCK: Providence, R. I., indefinite.
JACK AND THE BEANSTALK (J. C. Williamson, mgr.): Auckland, New Zealand, 1-Aug. 5, New Plymouth 7, Wanganui 8, Palmerston North 10, 11, Hastings 12, 13, Masterton 14, Wellington 17-Sept. 6.
KITTY MIKE FIX-IT (Messrs. Werba and Luescher, mgrs.): Chicago, Ill., May 22—indefinite.
MANHATTAN OPERA (Robt. Kane, mgr.): Elmira, N. Y., May 31—indefinite.
MURRAY MUSICAL STOCK (E. Niner, mgr.): Kansas City, Mo.—indefinite.
PASTIME (Messrs. Shubert, mgrs.): New York city May 29—indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
ROBERT GLEN OPERA (George Lydig, mgr.): Utica, N. Y., May 29—indefinite.
ROYAL ENGLISH OPERA (J. C. Williamson, Ltd., mgrs.): Christchurch, New Zealand, 1-10.
SHEBA VALERIA (Lee Harrison, mgr.): New York city June 22—indefinite.
VALLEY PARK OPERA (Morton and Fitzgerald, mgrs.): Syracuse, N. Y., June 12—indefinite.
VAN DEN BERG-RUSTIS (Jos. Van den Berg, mgr.): New York city June 26—indefinite.
WHITLOCK PARK OPERA: Fitchburg, Mass., June 19—indefinite.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS.

DE RUE BROS.: Calais, Me., 5, Eastport 6, Lubec 7, Machias 8.

BURLESQUE.

ALL-STAR STOCK: Montreal, P. Q., June 19—indefinite.
BOWERY STOCK (Isay Weingarten, mgr.): Chicago, Ill., May 7—indefinite.
CRESCENT STOCK: Philadelphia, Pa., May 29—indefinite.
HIGH FLYERS: Detroit, Mich., 2-8.
HOWE, WHITE, (Gordon and North, mgrs.): New York city June 12—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Aberdeen, S. Dak., 5, Watertown 6, Sioux Falls 7, Sioux City, Ia., 8, Omaha, Neb., 11.
BUFFALO BILL'S WILD WEST: Canton, O., 5, Massillon 6, Toledo 7, Ft. Wayne, Ind., 8, Indianapolis 9-11.
FOREPAUGH-SELLS BROTHERS: Mt. Clemens, Mich., 5, Pontiac 6, Lapeer 7, Bay City 8, Saginaw 9, Ithaca 10.
GENTRY BROTHERS: Gary, Ind., 5, Chicago, Ill., 6-15.
HAGENBECK-WALLACE: Marceline, Mo., 5, Fort Scott, Kan., 6, Parsons 7, Coffeyville 8, Iola 9, Chanute 10, Topeka 11.
MILLER BROS. 101 RANCH WILD WEST (Miller Bros. and Arlington, mgrs.): Battle Creek, Mich., 5, Kalamazoo 6, Elkhart, Ind., 7.
RINGLING BROTHERS: Pittsfield, Mass., 5, Schenectady, N. Y., 6, Herkimer 7, Auburn 8, Syracuse 9-11.
ROBBINS, FRANK A.: E. Liverpool, O., 4, 5.

BANDS.

BALLMANN'S: Bismarck, Chicago, Ill.—indefinite.
BANDA ROSSA: Luna, Cleveland, O., June 11—indefinite.
BIANCA'S: Washington, Philadelphia, Pa., May 27—indefinite.
BOSTON LADIES' (E. Y. Renfrew, conductress): Bay Shore, Baltimore, Md., May 27-July 8.
CAPUTO'S: Kenaywood, Pittsburgh, Pa.—indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—indefinite.
CIRICILLO'S ITALIAN: Indianola, Columbus, O.—indefinite.
CREATORE'S: Rocky Point, Providence, R. I., July 8—indefinite.
EDOUARDE, CARL: Woodside, Philadelphia, Pa., June 17-July 14.
FERULLO'S: Electric Park, Kansas City, Mo.—indefinite.
GARRAMONTE'S: Ontario Beach, Rochester, N. Y.—indefinite.
INNES, FREDERICK NEIL: St. Paul, Minn., 2-8.
LIBERATI, ALLESSANDRO, BAND AND GRAND OPERA: White City, Chicago, Ill., June 10—indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.—indefinite.
PASSERI'S: Washington, Philadelphia, Pa.—indefinite.
RUSSIAN SYMPHONY (Modest Altschuler, mgr.): Indianapolis, Ind., 2-8, Cleveland, O., 10.
SCHENCK, ELLIOTT (Charles Strakosch, mgr.): New York city July 3—indefinite.
SIRIGNANO, FELIX: Fontaine Ferry, Louisville, Ky.—indefinite.
STANARD'S: Forest, Kansas City—indefinite.
THOMAS, THEODORE, ORCHESTRA (Frederick A. Stock, conductor): Willow Grove, Philadelphia, Pa.—indefinite.

MISCELLANEOUS.

RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Milan, Italy, 26-July 7.
WALDEN: Opelika, Ala., 3-8.

Robt. Rogers, Comedian
Louise Mackintosh, Characters
—AT LIBERTY—
Last Two Seasons with
DAVID BELASCO'S
IS MATRIMONY A FAILURE CO.
Address Agents, or
No. 5 Claremont Place,
Montclair, N. J.

AT LIBERTY AFTER JULY 8
Balance of Summer and Regular Season
ALLAN KELLY
CHARACTERS or GEN. BUS.
NELLIE GRANVILLE
CHARACTERS
STOCK PREFERRED
Address 403 First Avenue,
Cedar Rapids, Iowa.

GRACE BRYAN
LEADING WOMAN—ENGAGED
Address care DRAMATIC MIRROR.

AMY AMES
Address Agents, or Care DRAMATIC MIRROR.

AITKEN, SPOTTISWOODE
Engaged. 2914 Bonsall St., N. Phila., Pa.

BRADLEY, LEONORA
Engaged. Management Vaughan Glaser.

CARHART, JAMES L.
Manda Adams Co. Management Chas. Frohman

HADLEY, HELAINE
Address care MIRROR.

HAMILTON, HARRY K.
Liberty Theatre, Savannah, Ga.

HOLLOWAY, J. FRED.
Management Liebler and Co.

McGRATH, CHARLES A.
At Liberty. 206 W. 46 St. 'Phone 3609. Bryant

MULDENER, LOUISE

STURGIS, GRANVILLE F.
Plays & Sketches. 1776 Williams St., Denver, Col.

WARD, CARRIE CLARK
Char. 1415 Catalina St., Los Angeles, for Summer

ISABELLE EVESSON
DISENGAGED
LEADING WOMAN
STOCK OR PRODUCTION
Address 138 W. 94th Street
New York City

Priscilla Knowles
LEADS
Academy of Music, New York.

ARTHUR LIPSON
With the FOLIES BERGERE
Care The Friars, 107 West 45th Street

JULIAN ELTINGE
—IN—
THE FASCINATING WIDOW
Direction A. H. WOODS

A. S. BYRON ---that Robust Comedian
---ENGAGED---
Management COHAN & HARRIS
Permanent address, 130 W. 47th Street

KATHRYN MADDOX WAYNE
—Leading Lady—
Address DRAMATIC MIRROR.

SEDLEY BROWN
Dramatic Director
AT LIBERTY
1415 Catalina St., Los Angeles, Calif.

"DAINTY"
ESTELLE ALLEN
VERSATILE LEADS
Consider Immediate Engagement
Address MIRROR.

JOHN A. LORENZ
LEADING MAN
Dominion Theatre, Winnipeg

WEDGWOOD NOWELL
LEADING MAN or PRODUCING DIRECTOR
CLAIRE COLWELL
LEADING WOMAN
AT LIBERTY---Stock or Productions
Hotel Normandie, N. Y.

MRS. FISKE
UNDER HARRISON GREY FISKE'S DIRECTION
12 West Fortieth Street, New York

EDWIN H. CURTIS
STAGE DIRECTOR
COLUMBIA THEATRE STOCK, WASHINGTON, D. C.

GEORGE ALISON
LEADING MAN
Murat Theatre, Indianapolis

. . . FOUNDED IN 1884 . . .

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees

FRANKLIN H. SARGENT, President

DANIEL FROHMAN — JOHN DREW
AUGUSTUS THOMAS — BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

For Catalogue and information apply to
THE SECRETARY, Room 141 Carnegie Hall, New York

SCHOOL of ACTING

Of the CHICAGO MUSICAL COLLEGE

Now in its NEW HOME facing the Lake Front Park

The finest building of its kind in the world. A School of Practical Stage Training with all the advantages of a great Educational Institution.

Containing ZIEGFELD THEATRE

An Ideal Auditorium—offering students unsurpassed facilities for Rehearsals and Public Appearances.

J. H. GILMOUR - - - - - - Director

The most distinguished actor ever connected with a dramatic school.

MARSHALL STEDMAN - - - - - Assistant Director

Catalogue Mailed Free

ZIEGFELD THEATRE

Available for a Limited Number of First Class Bookings

624 South Michigan Avenue, CHICAGO, ILL.

ALVIENE UNITED STAGE TRAINING SCHOOLS

THE CELEBRATED DEPARTMENT SCHOOL

Recognized as the Universal Theatrical Managers' School of Acting.

DRAMATIC ARTS — The Drama, Make-up, Characterizations and Allied Arts
MUSICAL COMEDY — Opera, Singing and Allied Arts
STAGE DANCING — Every Style of Classic, Modern, National and Character, also Vaudeville Acts.

Students' Stock Co. and Public Performances assure New York Appearance

Failure impossible. Booking Department. Theatrical Agents and Managers supplied.
Send for Illustrated Booklet, how 3,000 pupils now on the stage succeeded. For information address Secretary's Office, Suite 11, GRAND OPERA HOUSE, at 23d Street and 8th Avenue (Entrance, 369 8th Avenue), NEW YORK CITY

THE NATIONAL CONSERVATORY OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND — UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training.
Actors Coached in Special Characters and all Dialects.

A Summer Class in Acting and Dancing will be Opened on the First Monday in July and Continue Through Six Weeks.

OFFICE HOURS, FROM 9 A. M. TO 6 P. M.

SEND FOR PROSPECTUS — 19-23 W. 44th ST., NEAR 5th AVE., NEW YORK, N. Y.

American School of Playwriting

1440 BROADWAY, NEW YORK CITY

The analysis of play construction and dramatic principle, by W. T. Price. Royal Octavo, $5.
"Undoubtedly the most far-reaching work on the construction of the drama that has ever been written."—*Theatre Magazine.*

Through Booksellers, or, for the book, circulars of the School (Correspondence, Collaboration) and of the Circulating Library of all published plays and books on the stage.

H. LOREN CLEMENTS

50 E. 34th Street, New York City

VOICE SPECIALIST

Summer School in Pocono Hts., beginning July 1, at Special Rates. Living expenses low.

TORRIANI SCHOOL OF SINGING

501-502 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address
FERDINAND E. L. TORRIANI

Smashing Records Everywhere

NORWOOD HYPNOTIST

MR. PARSON PRICE

Voice Culture

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Carlotta Nilsson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Herne.
SEND FOR CIRCULAR.

50 West 38th Street, New York

PLAYS

For Amateur and Professional Actors. Largest assortment in the world. Catalogue free.
THE DRAMATIC PUBLISHING CO., 358 Dearborn Street, CHICAGO, ILL.

Costumes for Stock Companies

On rental basis, to any point in the United States, Canada, Mexico, or West Indies.

VAN HORN & SON

THEATRICAL and HISTORICAL COSTUMERS

10 So. 10th Street
PHILADELPHIA, PA.
Est. 1852
The Largest and Oldest Legitimate Theatrical Costume House in America

236 So. 11th Street

Telephone, 3044 Bryant

Eaves Costume Co.

Theatrical Costumers
Manufacturers and Dealers

Costumes to Hire for Professionals and Amateurs

226 WEST 41st STREET
One Block West of Broadway NEW YORK

Just the Wig You Want

The Artistic Kind
The Satisfactory Kind

Theatrical Work My Specialty
Guaranteed Make-up, None Better
Careful Attention Given to All Orders
Established 1877

CHAS. L. LIETZ
130 West 45th Street, New York

FRANCESCA TEXTOR

(of the late firm of VAN HORN & TEXTOR) is now carrying on the business of

Theatrical and Historical Costumer, Etc.

164 West 48th Street, New York City

Fancy Costumes Made to Order for All Occasions. Amateur Plays Artistically and Correctly Costumed. Everything for Sale or Hire. TEL. 4335 BRYANT.

FRANK HAYDEN COSTUMER

149 West 36th Street, New York

Tel. 1581, Murray Hill. Modern Gowns, Costumes for Misses and Girl Acts. Attic and Short dresses on hand.

GOWNS Slightly Worn

Ladies' Wardrobers

Largest Establishment in THE WEST

1038 Blue Island Avenue, CHICAGO

JOS. HEMBERGER & CO.

MERCHANT TAILORS
1 East 27th Street — First Floor
LATEST SPRING AND SUMMER IMPORTATIONS NOW READY
Dress Suits a Specialty

SECOND - HAND - GOWNS

for Stage and Street.

ALSO FURS

BARNETT, 503 S. State St. (New No.) Chicago

MENZELI

All Styles of Dancing
20 E. 16th St., nr. Bway
Maitress de Ballet of Grand Opera Fame

VOLUME IV OF

H. QUINTUS BROOKS'

CANADIAN

Theatrical Guide

SEASON 1911-12

Ready July 15, 1911

Over 200 Changes and Corrections will be found in this new edition, which is the

Only Authentic Theatrical Guide of Canada Published

☞ A number of new Towns and Theatres in the North-West, all hungry for shows, will be found in this issue. ☜

Send in your subscription now, as the edition is limited to 5,000 copies.

PRICE, 50c.

Publication Office:
447-451 Guy Street, MONTREAL

STOP--LOOK--LISTEN

WHEN IN NEW YORK, STOP AT

Hotel Van Cortlandt

142 W. 49th St., near Broadway

STRICTLY MODERN and UP-TO-DATE

PROFESSIONAL RATES:
100 Rooms—Near Bath, $1.00 Per Day
Room and Bath, $2.00 Per Day
Parlor, Bedroom and Bath, $3.00 Per Day

Cuisine and Service Unexcelled

WRITE FOR RESERVATIONS

The Great Raymond

Desires to purchase outright first-class theatre in city of 100,000 or more, Middle West.

Address W. W. SAUNDERS, American Consulate, Paris.

Headquarters for

PLAYS

Specially Selected
STOCK or REPERTOIRE

SAM'L FRENCH
28 West 38th Street, - New York

SCENERY

W. CROSBIE GILL

WALLACK'S THEATRE — NEW YORK

Productions, Vaudeville Acts and Aniline Dye Scenery.

SCENERY

All kinds of new and second-hand sets always in stock. Sale or hire. Property and carpenter stock. 15,000 feet of first and second class flemsy rock. H. P. KNIGHT, 149th St. and Mott Ave. N. Y. C. (20 minutes from Theatrical District). Mott Ave. Station, Bronx Railway. 'Phone 1681 Melrose.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING

Theatrical Copying a Specialty
Best Work Lowest Rate
F. B. NASH, 1368 B'way (cor. 37th St.), N. Y.

Typewriting

Theatrical Copying, Authors' MSS. Mimeographing. Expert Shorthand reporting.

MISS LOTTA RUELSBERG, 45 West 34th Street

MISS R. COHEN

(Formerly 250 W. 74th St.) 73 West 92d Street
Cor. Burton. Tel. 363 River.